APRIL, 1905.





WITH SUPPLEMENT



VOL. XXIII No. IV

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VOL. XXIII.

PHILADELPHIA, PA., APRIL, 1905.



Art Music in the Central West

II-In the Smaller Towns and Cities

By W. S. B. MATHEWS

THE favorable estimation of music and the rather active public ministrations in it which we have found to prevail in all the large cities, continues, in somewhat diminished volume, as we pass down the scale of population, with, however, a noticeable difference: That in towns where population is relatively small, and the principal interest is that of a the public school musical instruction in this town.

large college, with a musical department, the same activities as those of the large city are maintained.

Take, for example, the case of Oberlin, O., with a small population. Here the large college and the extremely flourishing Conservatory, founded by the late Dr. Fenelon B. Rice, is doing a magnificent work.

In addition to the work of the Conservatory, the town supports orchestral performances of its own and by the Boston and Cincinnati Orchestras, from time to time: has its own chamber concerts, besides patronizing liberally such enterprises as the Kneisel Quartet. We add here some quotations from a report from the

"The attitude of this college community is one of intense interest for the best music. The recitals given by artists, teachers, and students are always crowded to the limit of our ball, seating some 900 persons. We have a series of artist recitals, usually five in number, each term, which students pay for in their tuition, and which is compulsory, unless

some good reason can be given why they cannot attend. There is a choral society of 250 voices which prepares from four to six concerts yearly from the best standard oratorios, with orchestral accompaniments. The public support for these concerts is limited only by the size of the hall.

"The two principal churches bave large chorus choirs, numbering from 150 to 200 voices, with professional organists and leaders, who have salaries; but there are no soloists especially engaged who have salaries, the solos being taken by the advanced students in the Conservatory.

"The attitude of the teachers and pupils is for good music, whether classical or modern.

"The number of teachers in the Conservatory is 28, all of whom give their entire time and strength to the work of the Conservatory. The resident

population of Oberlin is about 5000. There are per haps 1800 students in actual attendance in the college, 800 of whom are doing full or partial work in

"One teacher makes a specialty of training teachers for public school music and is also superintendent of

ing, the course covering six months, given in connec-

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ing, which can be taken simultaneously with the sec-

"The Conservatory fills the entire field in the

ommunity for teaching, although there are two or

three teachers who make a specialty of work with

the younger children, some of whom are admirably

special methods of advertising, depending, as it does,

on the quality of the work done and the patronage of

"The Oberlin Conservatory has never used any

prepared to enter the Conservatory later.

and and third terms of Harmony.

have more students in attendance than we can comfortably accommodate and we are looking forward to some method of culling out the less talented and less wortby pupils. A pupil who is not talented and who is not serious in his work is invariably advised to drop bis musical study.

"Music in the public schools is taught in accordance with the very latest and best system of public instruction. Children who reach the High School are invariably good readers, and from that time on have drill in part reading.

"There are glee clubs, one for the boys and one for the girls, in the High School, besides the regular drill given by the teacher of public school music. The total registry of the Conservatory last year was 926, this year it will be over 1000,"

In frank contrast with this, take the case of New ark, O., a town of perhaps 25,000 inhabitants, enough

to afford highly creditables activity in music. My correspondent says that the attitude of the community towards music is "blankly indifferent." There is no choral society, the last one having died for lack of support; a new one may or may not live in the climate.

The churches generally do nothing for music, the salaries and standard of competence and experience being ception is quoted with appreciation. The leading Episcopal church has for organist and choirmaster Mr. C. E. Reynolds, formerly connected with St. James's Church in Cbicago. He has a vested choir of boys, men, and women, thirty in number, and besides giving an interesting and creditable musical service, they give occasional performances of parts of standard oratorios, with organ, piano, occasionally brass, and other instruments. Mr. Reynolds is credited with having made his organ music attractives by means of frequent recitals. Aside from the \$1200 salary of the gentle-



man already mentioned, singers and organists range from \$75 to \$200 a year, about \$100 being the usual salary for organists, many of them wholly without specialized training for their duties.

The standard of taste is stated as "fairly classical." There are perhaps a dozen really competent teachers, the maximum price being 75 cents per hour. Pian> is generally studied, the voice less. In curious contrast with the report of the prices of lessons and the indifference of public taste, comes the following imregard to the question whether teacher's recitals are renerally attended. I quote:-

"This is the most hopeful thing about it. The parents and friends seem very anxious and interested. I have succeeded in making my pupils' recitals a its former pupils, who invariably return their students in large numbers to the Conservatory. We very great success by varying the order and catching the audience with legitimate novelties. The Christmas recital was a 'Story Recital.' Frank Lynes's clever 'Paul Revere's Ride' was done by half a dozen pupils; Bendel's 'Cinderella,' Kullak's 'Ghost in the Fireplace,' etc., only one of many that I have found

"My quartet choir has given, at various times, Nevin's song cycle, 'Captive Memories,' Lehmann's 'Daisy Chain,' and Gaul's 'Ruth' is now in progress of learning. A former bass of the choir has given clever folksong recitals, fairly appreciated. We have no musical study clubs; women's literary and card clubs ad infinitum.

It is also reported that the school instruction in music is only fair, and in the High School the teacher meets with great difficulty in trying to awaken interest in music.

In agreeable contrast comes from Duhuque, Iiwa, a city of about the same size, a much more encouraging report, that public interest in music and taste for it are much greater than formerly and constantly growing. They have a choral society, May festivals, a Friday Music Club, composed of women, and the Cecilia Club, composed of graduates from the Conservatory of Music. Recitals and concerts are supported to a limited extent. The churches do but little for music, organists' salaries being small. It is considered proper on the part of teachers and pupils to prefer classical music,

Prices for lessons, from 25 cents an hour up to \$2. Pupil's recitals are attended by parents and friends. No lecture recitals. No preference between private teachers or conservatories. Very little advertising except that of the work itself in the social circles o the interested pupils. Very good instruction in the public schools, but none in the high schools.

By way of contrast take again the report from Creighton, Nebraska, a little town of 1200 people. two music teachers, and 100 pupils, . Here they have a choral society (number of voices not stated), a favorable attitude toward music, concerts well at tended, classical music preferred, all church work free, and one teacher making a specialty of kindergarten work. The prices for lessons range from 50 cents for juniors to \$1 and \$1.50 for advanced. Recitals well attended. Good work done in schools. The report was sent by a very active and amhitious teacher, whose pushing influence is no doubt in part responsible for the unusual appearance of organized public musical activity in so small a town

The scene changes to Minnesota where there is a large musical public. A town of 3000 inhabitants reports no choral society, no musical club. Concerts well attended and supported, if tickets are sold in advance for an "object" which appeals (musicians' services not included, evidently, among appealing objects). Organists from \$2 to \$4 a Sunday. Gen eral attitude of teachers and pupils toward classical music indifferent: prefer popular music. Lessons from 50 cents to \$1.25. Usual school year season. Pupils' recitals limited to attendance of interested friends. There is one pupils' study club. Music in public schools thought to be well conducted and promising in results

In another community, an unusually intelligent and prosperous one, the leading piano teachers are capable players, full of pupils, and the public interest in music is unusual. Concerts are generally well supported when deserving-which is not very often, as the town is along the extreme western border of the State. Prices of lessons from 50 cents up to

From a typical Illinois town of 10,000 inhabitants I have a report also typical. The attitude of the public toward music is "indifferent;" there are no choral societies or musical clubs. The churches which have organs pay organists from \$100 to \$150 a year, and a good standard of music is used. Public and teachers dread classical music extremely. There are probably six teachers who are honestly trying to teach music; many others who "fake." Lessons from 25 cents an hour to \$1 for forty-five minutes Season lasts the year around, the summer being the favorite study time with pupils who work hard in schools. Pupils' recitals attended freely by friends interested. No lecture recitals, no study club. Music is poorly taught in the public schools. I know this teacher to be much more competent than the average, but as in many other instances it is a lack of faith capable of removing the mountain of public anathy.

From a town of about 15.000 inhabitants in South Dakota, I have a report written by a very cultivated teacher of singing, from Boston, who gives the following facts

Public attitude indifferent. One choral society giving good concerts, not as yet well supported. No musical club. Churches not very liberal. Organists never above \$5 a week, singers from \$2 a week down. The teachers maintain a fairly good standard of music. The people imagine that they dislike classical music, but this is only their manner of naming two kinds of music they like and dislike. Whatever they dislike they call "classic," There are about twelve piano teachers besides pupils teaching, and six vocal teachers. The number of pupils in town is estimated at probably 500; number per teacher, piano, 30; voice, 15. All the better teachers charge \$1 for half-hour lessons; season, the usual school year slightly shortened. Pupils' recitals are well attended, but "criticism" (I think the correspondent here means newspaper criticism, for local doings have to be carefully collected to supply the inexhaustible maw of two daily newspapers in a town of this size) "is so severe as to discourage teachers and students alike," Several teachers have study clubs among their pupils. Music in the schools carefully

The correspondent adds that although the account is perhaps discouraging and far from what she would like to send when she visits other towns of approximately the same size, she feels rather encouraged about her own.

From a town in Ohio, of about 6000 inhabitants come such facts as these: The attitude of the community is described as "commercial and manufacturing," which strikes me as about as accurate as any the list. They have a choral society, no musical club, give fairly good support to concerts, church salaries for organists from about \$150 per annum singers small, if any. Public appreciation of music increasing and becoming more intelligent. Lessons from 25 cents to 75 cents. No summer teaching, There would seem to be a conservatory in the town. although the fact is not mentioned, as the preference for private teachers for primary pupils, and conservatories for advanced, is spoken of. Music in the schools has always been excellent,

From the city of Des Moines, Ia. (population about 80,000), I have an instructive report. They have no choral society, but plenty of good chorus choirs, and on occasion unite several of them to give "Messiah," Have formerly supported their own Philharmonic Orchestra. Several musical colleges and conservatories. My report says that the churches support music to the best of their ability, having chorus choirs of from 24 to 60 voices, with a musical appropriation averaging about \$1400 per annum, per They lack strong and well-schooled organists; the best now draw salaries not exceeding \$25 a month. The class of music used compares well with the best. Sentiment of teachers strongly for classical music and the public too well educated not to agree, in theory, at least. A multitude of teach ers, some of them as good as any anywhere. Others and many, merely pupils, trying to make ends meet. they and their friends for them canvass the neighborhoods for pupils at a low price. Official prices for lessons range from \$10 to \$30 for twenty lessons of thirty minutes. Pupils' recitals attended by the friends. Little advertising beyond the merits of the work. Music in the schools is well managed.

My correspondent adds, and it is a point needing betterment

"The city is inundated with entertainments, so called, by the troupes sent out from the innumerable bureaus;' the several courses given at extremely low prices. These are generally taken in hand by churches, lodges, Y. M. C. A.'s, and every organization that think they can in this way 'add a little to their store, as you may say. The people are called upon to subscribe for all this by women who have nothing else to do, and they cover the field of solicitation, and better things have to 'take to the

"Our population is 80,000, and I am sure that good concerts are as well attended and as well appreciated as in any city considering the number of population. Piano recitals by outside players do not draw; the audience has to be 'worked up' and the performance given in the interest of some charity."

Space forbids my touching at length upon the state of music in such college towns as Ann Arbor, Mich .; Madison, Wis.; Evanston, Ill.; Champaign, Ill.; at Cornell College, in Iowa, and the like. In all these places music is taken seriously, a high standard mainained, numerous public activities of a musical kind and the like. Such teachers as Professor Stanley, at Ann Arbor, Professor Parker, at Madison; Professor Allen, at Beloit; Mr. Henry Eames, at Lincoln, Nabraska, and their congeners, give weight and character to a profession which they distinguish.

Commercially speaking it is evident that there is a desire on the part of the public for thorough instruction in music, but for want of intelligence and care, the best way is often missed. Good teachers, taking their art seriously and devoting themselves to it, can earn in a year, in any town of 10,000 inhabitants and over, from \$2000 to \$4000-which is at least respectable in point of success, even although it involves a good deal of work,

There remain the much larger questions as to what changes, if any, in current music study and education need to be made to secure better results; and as to the commercial and educational value of public and semi-public activities in music.

PEDALING.

BY MAGGIE WHEELER BOSS,

NOTHING new is aimed for in this article, but only the application and practical use of some good thing already published in THE ETUDE.

I find most of the pupils who come to me who have studied before, often up to the fifth and sixth grades have had no special pedal exercises or instructions To meet this condition I have adopted a systematic

It is presumed that all teachers of the piano are in possession of that excellent little book, "The Pedals of the Pianoforte," by Schmitt, and that they have tried most of the exercises therein. I found that it used up too much of the lesson time to illus trate or write out pedal exercises. I therefore took the list of exercises published in THE ETUDE for August, 1903, and gleaned a few more from Schmitt. and had a local copyist strike off one hundred cop'es on a mimeograph. Now each pupil has one of the pages pasted in some one of his hooks of studies, and fraction of the lesson time can be spent on pedal

It does not take a bright pupil long to apply thess points in pedaling to the pieces learned, and in the end time and patience are saved. You are no long-r asked, "How do you use the pedal, anyway? I just put it up and down as it sounds good." While this is exactly what Schmitt, or any other good authority would recommend, at the same time, with most pupils, I find it "sounds good" to them down all through composition. These exercises kept in this handy fashion are splendid to introduce the young pupil to the first use of the pedal. They may be adopted one at a time, and each thoroughly mastered in turn.

A NERVOUS TEACHER.

BY W. FRANCIS GATES.

Or all the unfortunate conditions in music teaching, this is about the worst: a timid, nervous student under the instruction of a "fussy" teacher. Either one of the two is bad enough, but taken to gether the result can only be distraction for the teacher and frenzy for the pupil.

The term "a nervous teacher" ought to be a misnomer. The person who cannot control his nerves should not undertake to teach. The instilling of knowledge by a nervous teacher only results in exquisite agony to the nervous pupil. Neurosis has no place in the classroom. That teacher who cannot remain quiet and dignified, self-controlled and calm, should resign her place to one less neurotic, to one who has more will-power-for the root of the cure of this condition is found in self-willed control.

It cannot be expected that a fidgety or frightened pupil will gain self-control under the ministrations of such an additional irritant as a nervous teacher. On the other hand, a quiet and soothing instructor will act as a lenitive to the quivering nerves and aid their owner toward the acquirement of a condition similar to his own.

Nervousness and nerviness are two different things. It is well to have nerves and to have them well strung; that is nerviness. But to let them get beyond control, that is nervousness, a condition that must be conquered if success is to be attained.

Teachers' Round Table

Missed Lessons.

"A LONG-SUFFERING, but impatiently enduring teacher would like to know what some of his fellows in distress are doing to combat that hydra-headed monster, the 'missed lesson' nuisance. I say 'hydraheaded,' for he comes under many disguises, such as 'had a cold,' 'company,' 'had weather,' 'could not practice,' 'another engagement,' 'sister was sick,' etc. etc. -but all of them focusing down to the same endthe teacher's loss financially

"Not all of us stand on such a solid footing that we can exact payment for missed lessons in all cases, and I believe some practical suggestions as to this vexing problem would be gladly received by a multitude of fellow sufferers."-A Teacher.

The conditions outlined in the foregoing letter are, indeed, trying in the extreme, and, no doubt, contribute a great deal toward making many teachers disgusted with the profession. It causes them to feel that the art of teaching as a means of earning a livelihood contains no business stability, and utterly destroys their confidence in it as a means of providing a steady income. Teachers often begin their musical season with a fairly large class of pupils, pupils who announce their intention of studying seriously for the entire season, and they are con sequently elated with the prospect of a time of comparative freedom from financial anxiety, and even begin to plan to save enough to enable them to spend the weeks of enforced idleness that must come in the summer in a profitable manner. But, alas! after a few weeks there hegins to descend upon the hapless teachers a perfect avalanche of excuses like those mentioned in the letter, and in consequence, they see the summer reserve fund growing less and less.

There are a number of causes for the existence of this unpleasant condition of affairs. It is not peculiar to the musical profession alone. The busines world is full of it, although, of course, manifesting itself in various ways in different lines of business It may be attributed principally, perhaps, to a lack of a rigid sense of moral obligation. It may not be altogether intentional, but people are so prone to carelessly think that small matters do not matter. They glibly agree to do certain things and then as lightly forget all about them; they make certain bargains with business firms, and then afterward concluding that they like something else better, repudi ate their first agreement without even notifying those with whom it was made. They forget that a promise is an obligation and that an obligation should always be met, even though it be at a personal sacrifice Abraham Lincoln says that he made it a cardinal principle of his life that "a promise once given, must be kept." To many persons such a principle seems to appear like a small matter, but its strict observance contributes very largely toward the making of a successful character. Many persons apparently do not look upon a contract for a certain number of music lessons as a promise at all. Many of them are not serious in their study, not serious in their relations with others. A matter which does not mean much to them they will naturally infer does not mean much to anyone else.

The business world has undertaken to circumvent the various petty annoyances to which it is subject, in ways peculiar to the several departments of activity, by organization. But this is not always a sue cess, for there are many who refuse to join such organizations, and others who break the terms of agreement in all sorts of underhand ways. But in spite of all this, much good is often accomplished, and par tial relief is better than no relief at all. Where such an organization exists, its members are looked upon as the reliable and substantial persons of the community, and they accordingly gain more of the pub-

lic confidence. Possibly some such method could be tried in the musical profession. I do not refer to such organizations as the M. T. N. A., nor the State Associations. Such matters lie outside of their province. But could not the local leaders of any community attempt to organize an association for mutual advantage and protection? If the terms of such association could be such as the people could understand as reasonable and just, and printed copies of it distributed to the constituents of each member, would not such members soon come to be recognized as the reliable and self-respecting teachers of the community, specially worthy of the public confidence?

One cause of this unpleasant state of things is the fact that the business affairs of music teachers are in so many instances transacted with those who have no knowledge of the business equity of the situation, Some, because they have given the matter no thought and others, because it is an abstraction which they are not immediately able to comprehend. Men, as a rule, can be mads to understand if the matter is candidly placed before them. But many women are not in the habit of giving their attention to business matters, especially the young ladies who often have the entire chargs of the music lesson business transactions, and who are entirely destitute of any business ideas or experience. It follows that the music teacher finds it necessary to instruct them along this line also, and a very delicate one he is apt to find it. confidence in their own ideas, and are quick to resent what they consider unfair treatment. The fact that it is the teacher's time that is being

naid for is an abstraction they have difficulty in understanding. They know that they were to have a certain lesson at a certain hour, and that they did not get the lesson. Therefore, why should it be paid Nothing seems simpler. The time element they cannot grasp at first. If a pupil contracts to take a lesson from 10 to 10.30 on Tuesday, for which he is to pay one dollar, and fails to keep the appointment, he leaves the teacher with a half-hour on his hands for which he can realize nothing. He could have apportioned it to someone else and received his dollar, but the time having been assigned to one pupil, it belongs to him, as he is supposed to pay for it. A teacher's time can only be apportioned in advance, and for a definite number of lesson hours. The half-hour is a loss to the teacher, then, as he can put it to no other use. Not only this, but, it the pupil is permitted to make the lesson up afterward, he is given another half-hour for which he does not pay another dollar, and has, therefore, taken twice as much of the teacher's time as he has contracted for. Happening once with a single pupil this may be a comparatively small matter, but with a large class in which there are frequent omissions it does come to be a serious problem. If he has a class of twenty pupils, and each one misses one lesson during the term, and the teacher permits them to be made up at the end of the term, as is the custom with some teachers, he finds it necessary to as sign an entire week for this purpose, a week for which he receives no compensation whatsoever. But even this would be endurable did it completely represent the situation. Many pupils, however, omit their lessons frequently in the most conscienceless manner and for the most unnecessary causes. They miss so many that the teacher finds it impossible to make them up, nor does the pupil wish him to do so, as he deliberately wishes to get out of paying for them. Unless the teacher compromises himself entirely Le perceives that he will lose the pupil altogether, and that the latter, having become angered, will assume that he has been unjustly treated, and endeavor to injure the reputation of the teacher accordingly Therefore, feeling that he is helplessly unable to

afford all this trouble, the teacher lets the matter drop, and suffers the injustice in silence.

Another practice, containing elements of semidishonesty, is that of contracting to pay for each lesson at the time it is received. This makes it more difficult for the teacher to exact payment when the lesson is missed, and in most cases such pupils decidedly object to making payments when they have been absent. Not only this, but most of them do not even wish to make up lost lessons. The teacher finds it impossible to assign this pupil's hour to a more regular one, and finds the lesson times protracted indefinitely beyond what represents an ordinary term. Such pupils do not generally consider that they are taking a term, but begin and end when they please, and omit lessons whenever they please. The habit grows upon them, and they gradually show less and less conscience, and oftentimes the final result is that they have none, and what was in the beginning semi-dishonesty, becomes in the end real dishonesty. The teacher feels like discharging them peremptorily, but as they belong, very often, to influential families in the community, does not feel that it would be politic to incur their enmity. A few teachers are so much in demand that they can make their own rules. The majority, however, are not so fortunately placed. The only method in which to help the situation is, as I have already suggested, to form an association, with the terms of agreement published. The public must be permitted to understand why certain rules are made. If any of our teachers have found a way of solving this problem we will be glad to hear from them.

Three letters are printed in this department this month, without comment.

Note Growing.

Children are always interested in anything that grows, often digging up seeds they have planted to see if they are sprouting. An idea was suggested to me, which I have used in my teaching, by watching a party of children who were interested in the rapid growing of a moon-vine. They saw from day to day how fast it spread over the space that was prepared for, like most inexperienced people, they have great for it. One of them said, "I wish I could see it grow." The mother replied, "When the blossoms come you can." The interest becams intense when the first buds were ready to burst open. They had been counted over and over again, and with eager eyes each child stood watching the nearest bud open. "See the star on the end!" "It has grown larger!" "It popped right open!" "We did see it grow, didn't we, mamma?"

I had a class of little tots five years old. I tried the idea in teaching them the whole, half, quarter, and the eighth notes. They were dslighted, and soon learned to tell them, and also to make them "grow." playing "nots-growing" every day.

I wrote a whole note on the blackboard, telling them what it was; then changed it into a half note by putting a stem to it, saying, "I will give it a stick to walk with." "Now I will fill its head and make it grow into a quarter note; and when I put a tail to the end of the stem it grows into an eighth note." The growing was carried on until they knew all seven kinds of notes. I have since used the same method with older pupils with very satisfactory results, as they do not afterward forget the notes,-Ada Har-

Students' Recitals of Etudes: A Suggestion.

In the music department of the Texas Presbyte rian College for Girls, George L. McMillan, director, is carried out successfully a plan whereby good work is assured on the etudes, studies, and various material used throughout the course of study. Each second week a recital is given, at which the program is made up of selections chosen by the teacher from work being done at the time by the students, such as Czerny (Velocity Studies), Cramer, Duvernoy, Loeschorn Concone, etc. It is understood that this is a part of the required work, and pupils expect to be called upon at the discretion of their teachers.

This plan is no longer an untried theory, but has proven remarkably successful, resulting in much more satisfactory work on studies. The studies, well prepared, are beautifully and truly enjoyable to all who attend the recitals. One would be surprised at the genuine interest and enjoyment manifested.

The same difference, which in another department

(Continued on page 170.)

THE OLD AND THE NEW.

BY ROBERT GOLDBECK.

[In a later issue of THE ETUDE Mr. Goldbeck will discuss this subject further .- HDITOR.]

When we hear in the same concert a symphony of Beethoven and a symphonic poem hy Richard Strauss, as for instance, "Till Eulenspiegel," we are tempted to helieve that the two compositions are antagonistic in tendency, when, in reality, and upon closer examination, we find that they diverge from a common center, Strauss, after all, retaining all the fundamental principles which constitute musical law.

THE BEETHOVEN SYMPHONY CONTRASTED WITH THE TONE-POEM.

The Beethoven symphony is based upon an ac cepted purely musical form, plainly perceived, while the tone-poem by Strauss follows out some preconceived plan of narrative or poetical ideas which in their development are not immediately nor so clearly understood. In Beethoven the least detail is intelligihly worked out, takes form and has its necessary place in the structure as a whole; Strauss, on the other hand, largely employs tone-effect, to which he very likely attaches some definite meaning. Beethoven is essentially structural; Strauss, descriptive, but fully as much of ideal as of external things.

Music, however, with its long melodic inflections (expressive intervals)-differing from the narrower compass of speech-can really have no definite meaning in the same sense that poetry and the word has it; hence, we discover there a weak point in the Strauss system, which is also that of Liszt in his orchestral tone-poems. But this weak point is largely offset, perhaps completely compensated for, by the heauty or the impressiveness of the tone-effect.

The symmetrical form of the Beethoven compositions (like that of other classical masters) compels the development of logically complete themes and melodies, making a vivid impression upon the memory; the poetical recitation of Strauss (translated into music, as it were) rather tends to discard structural melody; hence the superficial critic is apt to accuse him of a lack of musical ideas.

The motive, a technical term, meaning a short melodic phrase or fragment of a few notes, plays an important part of the structural compositions of Beethoven. It is generally a detached portion of the principal theme or of some secondary complete melody, appearing, disappearing, and reappearing frequently, in the course of the composition, either as a momentary counterpoint to some leading theme, or .tween the recitative and the song. itself as a leading phrase.

The motive gives unity to the movement wherein it appears. Beethoven is the acknowledged greatest master in the treatment of the motive: at the same time, the motive is the strongest link of relationship or resemblance between the symphony and the tonenoom as Liest Strauss and all other great modern composers naturally make frequent use of this resource of composition, fitting equally well the classical and the descriptive composition; hy its introduction, the free symphonic tone-poem retains a strong element of logical form.

NECESSITY OF FORM

There are those who demand absolute formlessness. just as there are anarchists who clamor for the aholition of all government. Both demands are equally unreasonable, manifesting rare ignorance or blinding passion. All things on earth and in the heavens seek and attain form, for nothing is comprehensible, beautiful, or even possible, without it

Without form, music would he reduced to a succession of effects of a merely physical nature, appealing to the senses, but not to the mind. Even then, such music would be far from heing formless; for to possess any attraction each effect would have to be beautiful, and that could only be due to harmony (which is form), or to dissonance duly resolved (discord, followed in turn by concord), which again is form. Music of this character would resemble the kaleidoscope, containing small fragments of differently colored glass and reflecting surfaces, which, by changes of position through shaking, show an endless variety of color designs in symmetrical form.

Other ultra-progressists decry melody. The objection to a certain style of melody originated in the us, as it were, at first hand,-Hadow.

abuse with which tuneful airs in the Italian opera were sung to words which seemed to have little or nothing to do with the character of the music; airs or arias which were solely introduced to display the

vocal ability of the singers.

Gluck was the first, in his famous war against Piccini (Paris, 1779), who succeeded, for the time heing, in breaking up the Italian opera of that period, hy the introduction of his music-drama, in which he aimed (in part) to replace the hrilliant opera melody by the dramatic recitative. Since that time the musical-dramatic element continued to exist by the side of the melodic until the year 1842 (and partly it does to the present day), when Wagner hegan his reform movement of creating a more perfect music-drama, by the production of "Rienzi" (Dresden, 1842), "The Flying Dutchman" (Dresden, 1843), "Tannhäuser" (Dresden, 1845), "Lohengrin" (Weimar, 1850, conducted by Liszt), "Tristan und Isolde" (1865, Munich, under Hans von Bülow), "Die Meistersinger" (1868, Munich, Bülow), the "Ring of the Nihelungen," in four parts (1869 to 1876, Bayreuth), and "Parsifal" (Beyreuth, 1882). Wagner introduced the recitative into these music-dramas, with the object of making his heroes speak-or, rather, sing-an exalted language, in that way giving to the words the longer and more expressive musical inflections, which exceed those of artistic declamation, but fall short of actual melody. The melodic element, however, is by no means wanting in the Wagner opera, but is mainly

found in the orchestra, not often on the stage, in the

We do not look for form in the recitative, since it is principally a heightened musical expression of the word. The musical recitative and music in a symmetrically set form may he compared to prose and poetry. The word of the recitative may, however, he in verse, as, in fact, it generally is, but its musical setting does not in any manner partake of the form of the verse, as it would in a song, for there is no symmetrical melody in the recitative going hand-inhand with the meter of the poetry. The musical recitative singly enhances either the emotional power of each word, or else some idea formulated by a short

The music of the recitative is, nevertheless, usually written in time and measure to enable the conductor to secure a perfect ensemble of the vocal and instrumental forces

In some cases the recitative is treated melodically, to make it more impressive or to relieve the monotony; it is then called an arioso, something be-

MELODY IN WAGNER'S WORKS

The Wagner melody principally resides in the orchestra, it is there that we must look for form. In this we are not disappointed, as the many numbers from his operas, so frequently heard in our concerts. plainly show. The composer's overtures and preludes (vors ciele) are also written in symmetrical form. though not in the polyphonic style of the symphony, hut rather approaching the homophonic style in purely melodic and dramatically descriptive develop-

Even on the stage his melodic numbers are not few, as, for instance, the well-known "Bridal Chorus," the "Evening Star," the "Pilgrims' Chorus," and the "Prize Song." These, and several others, have chiefly contributed to make the name of Wagner popular with the masses. The recitatives could not have done, and why? Because, heing formless, they cannot make so strong an impression on the memory.

On the whole, Wagner adheres largely to what may be considered carefully planned form, and the same may be said of Liszt, who introduced and advocated the free and descriptive symphonic poem, and yet who, more even than Wagner, never would or could quite leave the charmed circle of melody and symmetrical form.

Even in his numerous piano compositions, in which the great performer might have indulged in fantasy and impromptu, the form is always remarkably wellbalanced and the crowning effect of the coda is never wanting.

THE song, the fugue, the sonata have absolutely no analogies in the world of Nature. Their hasis is psychological, not physical, and in them the artist is in direct touch with his idea, and presents it to

CONSERVATORY AND COLLEGE.

What Reciprocal Relations do They Bear Educationally.

BY OTTO W. G. PFEFFERKORN.

[We offer to the readers of THE ETUDE a very interesting presentation of the claims that musi study has for a place in the college curriculum, and for credit toward a baccalaureate or other degree, Mr. Pfefferkorn prepared the address from which this was taken for a meeting of the Faculties of the College and Conservatory of Music, Brenau College Co -EDITOR.

In our day, intellectual activities are becoming so varied and complex that utility, or other reasonable considerations, are setting at naught many a time honored precedent of accredited educational value This action may, or may not, be wise, Personally I wish most emphatically to place myself on record as advocating, primarily, at least a high-school education, no matter how gifted a student may be in music or art. In fact, the more precocious, the greater the necessity of securing poise, and halance, and-I might add a modicum of good sense. In fact, no fine art can be intelligently studied without presupposing such a general, if not even higher, education.

Assuming then that a conservatory student has at least, a good high-school education, the question. perhaps, ought to start from that basis.

We might now ask, what relations intellectually do conservatory courses bear to college courses? Is the one class purely mental, and the others something else? Or, is college work so totally different from the work of the conservatory that, all things considered, it is not possible, by the most astute course of reasoning, to arrive at any basis or system of unit credits that shall, whether used unilaterally or re ciprocally, be fair and just alike to both courses! And all this, whether we assume that the two courses are, or not, allied intellectually.

If we assume that a conservatory course whether intellectually, vocal, or theoretical, does not presuppose, or involve, any mental functions, these questions could be answered and settled with unanimous promptness.

I would not, however, have the hardihood to confront any memher of a conservatory faculty, and declare that his or her respective department require no brains: for I know that some kind of intellectual discipline is involved in their instruction. If, then, such discipline exists, the next question naturally would be, "Is it of a character inferior, equal, or superior to that discipline given in those branches which are now elective in the college courses? And

is the character of the two slike or unlike? The relations subsisting between the hranches of musical theory and other purely intellectual work

are, I assume, clear, patent, and unquestioned. In the study of the history of music, we have indirectly the study of the history of all nations wherein music has been fostered. And that embraces the history of all nations, ancient, mediæval, and modern.

In study of harmony and counterpoint, we encounter problems and difficulties of a mathematical nature, which defy, for solution, not only a musical mind, but are utterly incomprehensible to a regular mathematician. I once had a pupil who declared he could get a grade of 100 in differential calculus, but he never could comprehend the figuring and computations involved in some comparatively simple exercises in harmony.

In the study of orchestration, we are dealing with the various families of musical instruments; the various stringed instruments, wind instruments, and in struments of percussion. Their combinations and blendings provide a kind of musical chemistry of das sified knowledge, whose area of further experimenta tion and discovery is equally infinite.

In the study of musical form, we have the stratu of musical facts in the geology of this art. We can trace the successive periods of formations; and call into play the power of careful analysis and correct classification.

And lastly, but by no means least, in the executive branches of music study, a general course in all three theoretical branches should either be already known. or certainly taken simultaneously with such executive pupil's physical welfare. Since overdoing is undoing. this latter suggestion deserves, I helieve, especial and insistent attention.

Our acquired knowledge may be abstruse or practical. Just how abstruse the theoretical knowledge of any fine art may he deemed, as compared with the knowledge imparted by a college elective study, I, of course, cannot decide. But if we concede that this musical knowledge implies like mental discipline, then every student in an executive hranch of music, at the very commencement of study, should, perhaps, receive credit for theoretical knowledge already acquired, plus the credit which, if the question can he answered, may, or should, be apportioned for such executive study.

And here we approach the consideration of knowledge which is general, and knowledge and action which are specific. For to play an instrument, or sing a song, requires both knowledge and action. Sometimes the knowledge is at fault; sometimes, the action; sometimes, hoth; rarely, neither.

As to the art of pianoforte playing, I can truly say it is much easier to utter a precept than to give an example. While a good precept is hetter than a had example, one really good and inspiring example is worth a thousand very excellent precepts.

But a good and inspiring example implies the very highest kind of knowledge and the very finest kind of action, plus the best possible instrument

When, therefore, a pupil, seated at the pianoforte keyhoard, awaits instruction, she ought to possess sufficient intelligence to comprehend a precept and appreciate an example. And I cannot conceive that such instruction can he given, or received, without the exercise of the mind. The very terms I am now using in this cursory discussion imply, I hope, a semhlance of intellectual relationship.

If music is the language of the emotions, we are then dealing with the head, the hand, and the heart, And is it not the three H's that are the best groundwork for an ideal education?

It is true that in some persons the power of imitation or mimicry is so great in hand and heart as to appear to dispense with the head. I say appearhut I helieve, nevertheless, the head function is there: the real difference is only one of velocity of mental analysis.

To properly and artistically transfer just one printed note from the musical page to the pianoforte keyhoard, something must tell the pupil the name of the note; on what part of the keyhoard that note is located; which finger is to he used in evoking that note from the instrument; in what position that finger is to be held, and why; what is the right state of muscles and nerves relating to that finger: what kind or form of action that finger shall employ in depressing the key; how long that key shall be held depressed, and why not during a longer or shorter time; and hy what action the key shall he released, Now, I conceive that something to be what we designate as mind. Attention and concentration are required.

This simple illustration deals with but one tonea mere letter in the musical alphabet; an alphabet that does not stop with the spelling of "C-A-T," or "D-O-G," but one that embraces a vast, intricate. beautiful, and inspiring literature hounded only by the civilized world

And when we add to these elemental considerations proper concepts of rhythm, tempo, pedaling, and dynamics, we have only approached the horderland of interpretation, where musical art really begins, and where the discipline of head, hand, and heart find a field for unified expression.

. But the original question still remains unanswered. And it may he that the only answer to he deduce: after the most searching reflection will have to be an arbitrary one. Again I wish emphatically to champion the value of a general education as taking precedence to a specific one. I know of no precedent we can lean upon. I regard our musical instruction and study as an intellectual, emotional, and corporeal process. I perceive a line hetween the art of luxury, and the work-a-day world of necessity. I also recognize that one person's luxury may he another person's necessity. It may be equally difficult to compare and fairly apportion any specific branch of study with a general course, especially when that very important question to the young musician and security with a specific branch admits of such a wide variety of natalented student, that of hecoming personally acord exhilarated or depressed by means as mechanical tive aptitude as do the fine arts.

THE ETUDE study-always, of course, having due regard to a THE ADVANTAGES AND DISADVANTAGES OF STUDYING MUSIC IN BERLIN.

BY H. NEVILL-SMITH.

THE question often arises, why do so many persons come to Berlin to study music? Is it on account of the concerts, or what may he summed up in the words "musical atmosphere," or is it on account of the teachers, or is it, after all, a matter of expense? Certainly, it is hardly a question of tradition, for the German capital never enjoyed such musical fame as many other cities, such as Leipzig and Weimar. Nevertheless, the influence, in recent years, of such musicians as von Bülow and Rubinstein has made itself very much felt there, while Joachim's long residence has played an important rôle in making Berlin what it is to-day. Then, again, think for a moment what it means to have such a gigantic musician and personality as Richard Strauss resident in its midst; a man who has risen above all schools and tradition, and who has and is influencing modern music more than any other living musician.

We lately read an article on Berlin by a well-known writer and musician, who claims that Berlin's present position in the musical world is mostly due to the great interest shown in this art by the royal household; but, alas! the one thing that royalty has most to do with-the Opera House-is anything but an ornament to such a large city, and much less to such a musical city as Berlin. But, be the causes what they may, students all gather together in Berlin to study, and one of the chief advantages to be gained seems to us to he the enormous facility atforded students of becoming familiar with the greatest master-pieces, whether they be orchestral works. chamber music, operas, or solo compositions, etc.

THE GREAT NUMBER OF CONCERTS. Look, for a moment, at the vast amount of litera-

ture performed during each season at the seventyfive or more concerts of the Popular Evenings of the Philharmonic Orchestra, which include all the best works for orchestra. Then the number of quartet and trio organizations, besides the numerous operas performed at the Royal Opera House, at Theater des Westens, and at the newly opened National Theater. Added to all these there is the tremendous number of concerts given hy the most eminent soloists, at which one hears over and over again the foremost solo compositions, and hears, also, the artist at his hest, and not, as is so often the case in London and other great centers, sandwiched in among half a dozen other performers, which always reminds one of the host who asks you to meet a friend of his. but must needs invite a few others to help you meet this friend

One is often asked, do not London and other great cities have as good concerts as Berlin? Certainly all the greatest artists go to London, but the musical atmosphere is often missing; and although it is now "fashionable" to give concerts on the "three concerto" pattern, when an orchestra is engaged, it is hy no means popular. The writer attended a London concert recently which lasted over three hours, the vocalists alone numbering ten, and the audience was pleased. How could one possibly expect to get real art under such circumstances? And yet many of the performers, had they appeared alone, would have given an artistic performance. One must admit that, as regards the arrangement of and choice of music given at concerts, Berlin is unsurpassed.

RESIDENT MUSICIANS OF HIGH BANK.

What city can boast of having so many great musicians resident in its midst? and the aspiring and talented pupil is able to procure the services (with but few exceptions) of any of the great maestri, if he but have the means. Ah, yes! "There is the ruh;" if he but have the means; for lessons in the Berlin of to-day, with eminent soloists, are no longer cheap, and one must needs pay from twenty to forty marks a lesson to study with the most famous. Yet, if one only knows where to go, prohably some of the very hest teaching in the world is procurable for only a few marks a lesson.

As we said hefore, what city can boast of having such an extraordinary number of celebrated musicians in its midst? This fact alone opens up a greatest musicians. We have seen gathered together, on more than one occasion, a group of students with such world-famous men as Busoni, Godowsky, Hamhourg, Gahrilowitsch, Schnabel, Becker, Kreisler, Hartmann, Hekking, and others.

HEARING NEW COMPOSITIONS UNDER THE COMPOSER'S DIRECTIONS.

Another point, which is often overlooked, and which seems to he greatly advantageous to students, is the possibility of hearing new compositions of note performed under the direction of the composer himself. As instances, we cite the works of Richard Strauss, Eugen d'Albert, and Max Reger. Among the secondary advantages of studying in Berlin is that one hecomes intimate with the German language, which is of the utmost importance to every musi-

EXPENSES.

To come down to the more commonplace subject of expense, one must admit that concerts and operas are, on the whole, extremely reasonable as compared with other cities. For a mark or two one can hear the hest, although in some of the more antiquated buildings, it means paying for a seat to stand and embrace a pillar. Then the cost of living in the ordinary "pensionat" must be termed reasonable when compared with London, and the rolls and coffee (taking the place of our more substantial English hreakfast), and the plentiful scarcity of meals are a great saving of time, if not over-satisfy-

On the subject of time saved, might he cited the fact that most students, heing away from home, means they have much more time to work, as they are saved from the attractions and distractions that home life must necessarily entail; while the shorter distances (the concert halls being, for the most part, conveniently situated), and the hours of concerts heing earlier than in most places, enables the student to keep reasonable hours, if he wishes.

DISABVANTAGES

Among the disadvantages, one of the greatest eems to he the want of progression among so many of the pedagogues, and Germany heing an old musical country, there is an overuse of tradition (not felt in newer countries), and the student with originality is often in great danger of losing this through the narrow path that he is expected to tread. As we said hefore, one can get the hest lessons for twenty marks, hut one can also get the most worthless; and there are many teachers in Berlin of years' standing, who get the highest fees and have never turned out one pupil who has been a public success, and yet pupils still flock to them, and their own pupils tell you they are the only ones who can teach. We heard of a violin teacher who went so far as to say, if you did not keep your first finger straight on the bow you could never expect to play classical music. One pays twenty marks to hear such truths! Mr. A. K. Virgil tells a very good story of one of these piano teachers of the "alles Gclenk" type, who, being very pious, insisted on the Bihle's being held under the arm when any extended passage was practiced, quite ignoring the fact that nature had given us arms, and even upper arms, for use.

So that it is as easy for students to take the wrong path in Berlin as in other places. Although it is advantageous for advanced students to study with some of the public players there, to the majority it can be detrimental, where concert tours take up so much of their time and lessons become irregular.

In conclusion, we must, however, admit, in justice to Berlin, that this overuse and abuse of tradition is fast fading away, and it is gratifying to see that hoth critics and public slike are becoming broad-minded and in sympathy with modern ideas.

Music affects our emotional nature in two ways: partly through the nervous system, partly through the ordinary law of association. It is a commonplace of psychology that our emotions are largely conditioned by physical states in the body, and to this rule music assuredly offers no exception. Under certain circumstances a current of energy, after passing from the ear to the brain, is transmuted into the nervous movements which constitute the material cause of the simple feelings, and thus we are roused quainted with and of having intercourse with the as those of any agency in external nature,-Hadoup,

THE IDEAL MUSICIAN.

BY POWADD BUDY THOAMP WITT

THE musician in fiction has always been an un real creature of intense and highly impractical standards, holding stern and ascetic views on his art. unappreciated and misunderstood, living a hand-tomouth existence with scanty food, unnecessarily fantastic clothes, and the inevitable long and unkempt hair. This conception of the musician has become so fixed that it is not uncommon to meet futile imitators of one or the other of these characteristics of the type of fiction. For instance, the young composer is far too apt to imagine that is his music is obscure or extravagant, his greatness is in direct proportion to these defects. Or if the beacher is eccentric in his appearance and manner, harsh he his methods of instruction, and unpunctual and absent-minded in all business relations, that these failings are indications of unusual capacity.

Unfortunately there has been unlimited foundation for belief that the "artistic temperament" should produce types of this sort. In all epochs of art the composer who has had something new to hring to the musical world has had to face incredulity, scorn. and even contempt as a return for the value of his innovations; naturally his struggles have often made him bitter and suspicious. The teacher of the past or present has invariably to wrestle so arduously with ignorance, Indifference, and laziness that it is hardly surprising that his disposition and temper have suffered in the conflict. While there may have heen decided justification for these ill-balanced specimens of artists in the past, the improved conditions of the present time hardly warrant emulation of their examples to-day.

We live in an age that is material, to be sure, but one of its undeniable virtues is practicality. We have learned to some extent the important lesson of bringing the ideal and visionary within the limits of the practicable, if possible. We no longer sigh for a millenium in art in which our ecstatic dreams of new heauties in music are realized without effort. We have at last taken to heart the fruth that the ideal is attained through a wholesome, well-balanced progress from the things that are possible to those hopes and aims which we have harbored for so many years This practical advice as to the realization of ideals is as much a necessity from the artistic point of view as of material financial success

In the average case more is accomplished by evolution than by revolution. Much of the misery which Berlioz, great genius that he was, endured for many years was directly owing to the fact that he could not begin with modest attempts which were within the comprehension of his time as well as practicable from the existing conditions. His compositions, with the exception of the earliest, were on so vast a scale as to antagonize practical considerations from the start: an orchestra of unheard of size rehearsals in unheard of numbers, demanding patient study and an attention to details of execution to which neither players nor conductors would soree. And yet when Berlioz first produced his oratorio, "The Infancy of Christ," under an assumed name, it created a veritable sensation because of the simplicity and comprehensibility of his medium of expression. No one would believe that Berlioz, the author of so many grandiose and bizarre works of such appalling dimensions, could stoop to such a simple and pleasurable form of art. It must be acknowledged that his inordinate love of complexity and audacious effect was the very essence of his genius, and as such was probably a quality inseparable from his temperament; but nevertheless this inability to conform to practicality was responsible to a large degree for the long course of neglect and lack of sympathy which Berlioz underwent, darkening his entire life.

If, on the other hand, we examine the career of one of the most remarkable composers of the present day (if not of the present generation), Richard Strauss, we must at once be struck with the admirable and consistent way in which he has developed his talent, and the prudent manner in which he has to some extent prepared each advance in artistic expression for the next. Beginning, while still a young boy, with the most modest and practicable of ambitions, he has conquered, step by step, each problem which the composer's career has to offer until both his technic and power of expression have reached an

ade for wind instruments. By degrees he had attempted all the ordinary forms of chamber music, including also his first symphony. Then gradually, with each increase in his technic, he applied himself uccessively to more and more ambitious schemes of expression, until he has finally astonished the world with his extraordinary series of tone-poems which have gone far beyond even the extraordinary conceptions of Berlioz in grandiose and extravagant qualities. All this is the direct result of realizing

the power of evolution (Strauss method) as opposed to revolution (Berlioz method). Each mastery over material conditions (established precedent and tradition in style and form) has brought Strauss nearer to his original and distinctive ideals. His standards are probably as lofty as wers those of Berlioz, but Strauss has not been blind to the recognition of the practical side of the musician's career Many of the disappointments and failures in the

lives of composers, teachers, and virtuosi alike consist in the fact that they do not fully realize that the mere possession of ideas, individuality, and real ability does not of itself signify anything unless accompanied by the faculty of making this talent have a practical, nay, a commercial, value. No matter how fine or noble the composer's inspiration it must be cultivated so as to produce results on a practical hasis. There is no degradation implied in adapting oneself to the conditions that exist. No one in any walk of life is exempt from this obligation; and it is because the artist thinks he can waivs this consideration and thus neglect his first duty as a man that so many tribulations attend an artistic career. The musician who follows the example of the unreal type of fiction, who lives in solitude with his work, abhorring all social relations with his fellow heings, trusting blindly that his aspirations justify his disregard of everything practical and human is not following an ideal, but yielding to the weak promptings of a disordered imagination.

The finest ideal that any one can have in this world is to improve practical conditions; to recognize their deficiencies, their occasional sordid tenden cies, and also their obvious virtues; to acknowledge the right of the "business side" of music to exist and to bring to it something finer than a merely commercial view of art; to prove hy example that high standards and common sense can be united in one person; finally, that only the closest attention to practical details can produce ideal results from original, forceful ideas and real ability. In every profession and variety of business, no sane man would attempt to deny the absolute necessity for the most complete grasp of the every-day practicalities. It would simply he so much misapplied energy to begin at any but the most practical point of view. When, moreover, the commodity at issue is so intangihle, so elusive as the subtle problem of how to succeed by the mere virtue of originality and force in an artistic medium, the necessity is all the greater.

The only rational means by which musical ability can be brought to its legitimate fruition is by the fullest exerciss of common sense, good judgment, and the most level headed appreciation of the commercial value of each faculty which the musician possesses. One-sidedness is as fatal in the artist's life as in any other. Commerciality without high aims is obviously limited, and defeats its own ends. Impracticable ideals are more tragically futile on account of the implied running to waste of good material. Do not, therefore, despise practical business methods in any branch of the musical profession. If your ideals are high, they can stand a large admixture of everyday common sense and practical insight with the finer characteristics of the musical nature. This cooperation will act not only without detriment to the artistic results, hut, on the contrary, with positive benefits. It will force you to realize the exact value of your own talent; it will convince you that as a man you have the right to profit with the most matter of fact shrewdness from the traits of your

artistic individuality. We are making many discoveries in the music world at the present time, hut surely none is more far reaching in its applicability than the necessity to avoid approaching the type of the musician of fiction. Let us instead, hy establishing a broad and liberal basis in our work, and by adjusting a well-regulated balance between idsals and a wise consideration for practicality, strive to become the ideal musician.

"WHEN DOCTORS DISAGREE."

BY W. F. GATES

"WHEN doctors disagree," etc., is applicable to music as well as to medicine. In a certain kind of manufacturing institution there is a machine known as "the agitator." It is the purpose of this mechan ism to keep the ingredients under process of treat ment stirred up so that there may he evolved a fina result that shall be the essence of the whole, the refined product.

Musical critics act as agitators for the musical world. None may be right, hut as a result of their discussions, their praise, their fault-finding, there may come in the future a saner judgment that will give each composer his niche in the hall of fame. For the past fifty years Wagner has been the name tossed to and fro by vitriolic pens. He was lauded to the highest heavens; he was sunk to the deepest hells Out of all that has come a more general knowledge of the man and his work and a rating that is mon sane, if not so extreme.

Recently, Richard Strauss has become the hone of critical contention. He is going through somewhat of the same experience as was the lot of Wagner though the heavens are not so high nor the hells so deep. As an instance of the praise awarded this composer by one class of writers, a sentence or two from a recently published work may be quoted: "Re (Strauss) has accomplished a wider, more searching more comprehensively inclusive expression of life and experience than music has ever before attempted to compass. He has compelled us to realize that the tone-poet fulfils his ultimate purpose only in so far as his art is consistently and richly articulate-only in so far as it is 'a tongue of life."

On the other hand, take up a recent series of essays by a critic whose writings are well known to the reading portion of the American musical world. Concerning Strauss, his dictum is as follows:

"How refreshing to the spirit it is to hear, after a Strauss preachment, some such work of pure feeling as Schumann's 'Spring' symphony! Here is no fugued fuddle of the fulminations of science. Here is no heart-wrung cry of a philosopher from the mountain top, come down to set whole the disjointed times, and wailing because the populace thinks him a goatherd.

It is easy to read from this, an opinion of the "latest thing" in classical music-using that word in its true, not in its antiquarian, sense. Thus, we have two diametrically opposed opinions from writers of equal ability and distinction. What is to be the conclusion? Simply this: Take the opinion of neither of them. Hear the music of Strauss and form your own opinion. Accept no one's dictates.

Read the opinions of other and better musicians than yourself, classify them in your mind; but save your acceptance of them until you have heard the music of the composer under discussion, and learn whether he appeals to you as a greater prophet or a

less, as a man from heaven sent, or as a degenerate Second-hand opinions are worse than useless. They clog the mind; they keep you from forming your own estimates; they prohibit you from much enjoyment that might be yours; or, they make you profess en joyment in what someone else says you ought to like when you know, down in your heart, that to you it is but a dreary waste.

And, after all, the question for each person is, "What do I enjoy?" not, "What does someone else enjoy?" One should come to his mental inheritance of esthetic pleasure by roads of his own development, not by arbitrary likes and dislikes of an outsider who knows nothing of their mental or musical structure. It is better honestly to say, "I like a Strauss waltz," than to falsely claim, "I just love a Strauss symphony." And the two Strausses are a world apart.

The main thing is honesty with self. False claims injure the holder of them far more than they do the one to whom they are expressed. The sanest and safest attitude is best offered in the statement,"I now like a Strauss waltz; I care for nothing better than that; but I am willing to give numerous hearings to what others say is better music, and if I come to enjoy what they enjoy, I will say so; if not, I will be honest and stick to Johann, leaving Richard to them."

"When doctors disagree," select your own medicine

THE ETUDE

BY HELENA M. MAGUIRE "THEPE is no kind of faculty in man which can

rightly perform the functions allotted to it without the aid and concurrence of the Supreme Cause of all things.

THE MUSICAL FACULTY

We have long since outgrown the idea that musical faculty is the gift of only the favored few, and we now know that every child is born with a faculty for music as well as for arithmetic, spelling and geography, or for walking, eating, and sleeping. But of this musical faculty it is as true, as of every other, that it must be cultivated, "made good," else, in stead of growing, it will speedily sink into desuctude. become non-existent. Also it is true that cultivation, "taking lessons," is not enough, does not of itself "make good" a faculty. Lessons are not enough, nor the only way. Many have studied music only to become completely disillusioned, and to drop their music study with little or no desire ever to play or hear another note of music. So these lessons alone are not enough.

We hold every one of our faculties according to a certain tenure, upon certain conditions; and upon the fulfilment or non-fulfilment of these divinely imposed conditions rests the decision as to whether the children born into this world with musical faculty will retain this faculty and carry it through life as a joy and happiness for themselves and all who know them, or whether, after a year or two of study, this faculty will fritter away into nothingness.

The story of Sir Galahad holds the grandest les son ever given in the retention of God-given faculties a lesson which the world's thinkers are striving to teach us every day, Ruskin, Newman, Tolstoi, each has read us the same lesson in his own way, that only by purity of life can we retain our natural abilities and through their use attain to anything that is worth while; that only through purity of thought and deed can ws hold and "make good" these same God given faculties

"The musical faculty is one particular mode of the soul's activity." This being so, the child should be made cognizant of it from the very beginning. The music teacher should direct the pupil's attention to this fact and hold it there, should make the child feel that music is of the divine in him, should start him with the right incentive, and never permit him . to practice for any but the highest motives. If music teachers did this the practice hour would not be the bane it now is, nor would the music lesson be the cause of so many tears, scoldings, and dissensions in the home. Neither would we hear so frequently, "I hate music; I hate to practice."

How many pupils are there who begin the practice hour with a prayer? And yet, why not? The study hours at school are preceded by prayer each morning, why not the hour of music study? Why should not the teacher help the pupil to form the hahit? If it is suggested to the child in the beginning it will seem quite the natural thing to do, which it really is. Much more natural than common, l fear. Prayer is said to aid us to have faith in God, but it does more, it helps us to have faith in ourselves, to believe in our own abilities and possibilities. So that a little prayer said at the beginning of each practice period not only helps in overcomits technical difficulties, but also helps to overcome tem peramental difficulties, laziness, impatience, and the rest. It prepares the mind for its work.

Why should a teacher hesitate to use this great aid to forward her pupil's advancement? The young are always susceptible to good influence. You have only to say to the pupil, "You are divine and so music. Since you are made to the image and likeness of Divinity, all that you should partake of Divinity. Prayer is the union of the human with the Divine, and in commencing your practice with prayer you are linking your music to heaven. You are giving your practice hour a new dignity, and your playing a beautiful motive." This is the true and best way of "making good" the musical faculty, by fostering with pure ideas and keeping it to the true and perfect likeness of Him who caused it to be horn in every little child.

Do we need proofs of this? There is Handel's eiaculation written at the top of every manuscript, "Glory be to God alone." There is Mendelssohn's prayer, the initial letters of which are to he seen on his very earliest compositions-"Help Thou Me," There is the

singer who said that as a little child in convent school she formed the habit of prayer hefore practice, and the concert planist whose habit it is, on leaving home to play in public, to say in her heart "Give me Thy grace to carry with me to my task, dear Lord." And these examples, two of the past, two of the present day, might be multiplied many, many times to prove that it is the right way. To begin with a pure intention, to draw strength from supernatural power, is to lift our daily work out of the treadmill of drudgery into a high and healthy moral atmosphere by means of "the perpetual aid and concurrence of the Supreme Couse of all things."

Have courage to use this "aid," music teachers, "And all these things shall he added unto you."

THE TRADITIONS OF MUSICAL EXPRES-SION

BY HERVE D. WILKING.

THE various details of musical expression as they exist to-day are not of sudden growth, but have been gradually wrought out during the comparatively brief existence of the art of music. Expression has developed alongside of the various instruments used in music, and the researches and discoveries continually heing made hy those who, as composers, inventors, and performers, have been devoted to the art and

The violin on account of its early discovery, its practically unchanged form, and the skilful handling of its players during six centuries, and owing to the facility with which all sorts of shading, grouping, and accents can he reproduced upon it, is the pioneer and guide to other instruments in many matters of expression. It has, for example, always been possible to reproduce upon the violin all the intricacies of musical expression as they exist to-day. It was necessary only to decide what was essential to expression to feel it and to reproduce it with the aid of the violin. There was in the nature of the violin no hindrance to the reproduction of accent, sustained tone, sliding from one tone to another, or to ths various expressions peculiar to speech and song.

On the spinet and clavichord and other instruments which preceded the pianoforte, the use of expression was limited by the nature of these instruments. The very word "pianoforte" implies that discriminative playing upon such instruments had hitherto been mpracticable, and that such expression was now for the first time rendered practicable by the invention of the pianoforte.

It is thus not strange that in the earlier editions of the works of Scarlatti, Bach, Handel, and their contemporaries, the notes are printed without exression marks Modern editions of these composers. v Czerny, Köhler, Riemann, and others, have been published with added marks for phrasing and expression; but in the matter of proper marking, the views of these editors do not always coincide. Köhler is practical, matter-of-fact, and content with what is conventional in all the details of musical delivery. Czerny is more imaginative and leans toward suavity and grace in his renderings. Riemann is ultrapedantic and unnecessarily profuse in his markings. In his editions there is no normal, and no room for discretion is given to the performer; all the expression marks are overdone, and not a note is left without some sort of a direction for its delivery: sometimes these directions amount even to a distortion and a perversion of the composer's obvious meaning. These excesses in Riemann's editing are exemplified in his edition of Bach's "well-tempered clavier," and can be well appreciated by comparing his marking of the D Major prelude in the first book with that of any other edition of the same piece. Such excessive editing is rather a distortion than an exposition or an elucidation of a work.

There are many principles and forms of expression which were observed for a long time before they were ever put into print. For example: it is probable that Bach performed his own pieces with a certain manner somewhat like the phrasings called for in the present accepted editions of his works. Many passages, however, admit of a varied interpretation; the answering two chords in the organ toccata in F may be played, either as slurred twos or as staccato chords with equal accent. Either mode would be tion to the striving art student of the present

correct and pleasing; but perhaps the equal emphasis of hoth these chords is more in accordance with the rugged character of this piece, and is also not so sentimental in effect as is the slurred treatment.

The works of early composers abound in instances where two or more different ways of phrasing an identical passage are possible. Thus, the C Minor fugue, No. 2, of the "well-tempered clavler" is, hy some editors give in soft staccato, by others legato and mezzoforte.

There are, however, certain renderings which are unquestloned, and which were handed down from master to pupil during the long period of time which clapsed before the editions of classical music with expression marks were issued.

One peculiarity of the early clavier music is the resemblance of many phrases to bell music. Pieces like the "Chaconne," in E Minor, by Handel, the sonata in B Minor by Scarlatti; Bach's first prelude and his fantasia in G Major for the organ, in Peters' Edition, Book IV, No. 11, all show a simplicity to passages or changes on the chimes,

This may be partly owing to the fact that the organ clavier was at first a set of levers similar to those used in playing the chimes. The early keyhoards for the organ were exactly such levers as were used for playing chimes and wers struck hy the clenched hand, and had a fall of a foot or more.

Again, some of the details of musical expression are similar to word-accents. A group of two notes may be of equal accent, or the notes may be slurred together, with the accent on the first nots, like the words, fa 'ther, moth 'er, cheer 'ful, or with the accent on the second note, like the words a men', con tend', a rise', de lav'.

The first manner, the equal accent, called in poetry a spondee, would be most likely to occur when the two notes are on the sams degree. For examples of this inflection see final movement of Beethoven's first sonata for piano, the sixth and following measures. The second manner of accenting two notes with the emphasis on the first is analogous to the trochee in poetry, and is universally employed in classical and in modern music; the so-called two-note study of Liszt is a recognition of this accent and is also a good foundation exercise in phrasing.

At one period in the development of the art of music the marks of expression were used conventionally and did not exactly indicate the proper renderof a phrass according to modern ideas. Thus, in the later editions of the works of Mozart, Weber, Beethoven, and others, some of the earlier markings are changed, and some slurs are extended, so as to include the final note of a group when that note falls on an accented beat; also in many instances in the works of these composers and their contemporaries, the marks for staccato, round, or pointed dots, are interpreted to mean merely accents, as in Weber's "Rondeau Brilliante," Beethoven's Sonata in A, Op. 3, and in the "Sonata Pathetique," Op. 13.

The traditional modes of phrasing, both in vocal and in instrumental music, are valid to-day, as they were during the years that elapsed, hefore they were finally embodied in print. There will always be found passages in modern music which, not being marked, must be rendered according to these traditional rules. Thus, when a melody or a fugue theme contains repeated tones they are to be rendered staccato with greater or less emphasis on each note. according to the general character of the piece. Repeated notes of two or more pulses should be staccato only as to their final pulse. This is the difference between a staccato note of one pulse and one of two or three or more pulses, and disposes of a vexed question as to the precise manner of playing such repeated tones. Christiani directs to make the staccato half note "a little longer" than the staccato quarter note; the question of "how much longer" is settled by consulting tradition, which agrees that such longer staccato notes are staccato only as to their final pulse.

In the art of music, as in the arts of painting and sculpture, there will always be attached importance to matters of ancient usage. The musical masterwork, like the painting or the statue, is an embodiment of the high ideal of its epoch, and in music, as well as other arts, the thought and feeling expressed in the masterworks of the past will always be a source of instruction, encouragement, and inspira-

A LESSON BY ISIDOR PHILIPP AT THE PARIS CONSERVATORY

[Translated from La Revue Musicale by Florence Leonard.

A raw, foggy day, and a dreary looking place, this old Conservatory, with its dingy walls and bare court. A crowd of young people chatter and laugh before the concierge's door, some imposing mammas in the hackground; noses are tipped with red, and the words of every mouth write themselves in gray puffs on the cold air

I enter the house, follow a passage-way, and come to a neat little hall in charge of a man who wears a velvet cap. On the table lies an open register. One after another professors enter; each registers his or her name, unhooks a key from the rows marked "Hommes" or "Femmes," and goes off without speak-

At last Mons. Philipp arrives, wrapped in a long coat, a portfolio under his arm. He is a young man, of elegant and distinguished manner. He shakes hands with me cordially, and I go with him to the next floor, his little company of pupils following. During all this waiting I have been impressed with the order and system which prevails in this old and illustrious building.

The class-room which we enter is furnished most simply. Along the walls a bench, around the grand piano a group of chairs, quickly occupied. Mons.



ISIDOR PHILIPP.

Philipp rubs his hands (as if he were washing them in air with invisible soap), and calls a name. A young fellow of fifteen or sixteen hegins a piece of Bach's, from the "English Suite." He plays very correctly, without a slip, this selection of medium difficulty. The professor sits and listens to the end, then, in the calmest manner:

"That is worthless-absolutely bad. Those were notes on the piano and nothing eise. You patter along like an idiot, and your brain doesn't work at all, I don't doubt that when you practice you always have a cigarette in your mouth. Do you think, because that is Bach, that it doesn't need thought and sentiment? Ask yourself what grace is, and then, if you have any idea on the subject, try to tell us with your fingers-if you're going to play Bach."

During these passages I was struck with the air of the professor-a simple authority, free from all eharlatanism; he was met hy the player with respectful docility, impassive under the sharp criticism.

Each pupil in turn, twelve of them, sat down and "played their pieces." (The names of any absentees were taken down by an officer of the school, who came in during the class.) I heard in succession, a sonata hy Scarlatti (Besi Edition); sonata, Op. 11, Schumann; prelude and fugue, No. VII, "Welltempered clavichord," Bach; grand sonata and a nocturne, Chopin; allegro from Sonata Appassionata, Beethoven; Third Valse Caprice, Faure; finale of Ninth Quartet, Beethoven, transcribed by Saint-Saëns; Campanella (fantaisie), Paganini; a very hrilliant arrangement of Songe d'une Nuit d'Eté,

All these performers were well-advanced. They had

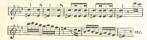
great facility. Their master did not need to go back to elementary ideal. Some of them even showed real virtuosity. So Mons. Philipp's comments were only of an advanced sort. He stopped long over the entrance of this phase in the Chopin sonata:-



The student gave it too dry and military a character. He wished it steadier, more natural, less aggressive. Presently, interrupting the sonata (evidently too great and too deep to be fitly played by a fifteen-year-old), he himself took it up, adding example to precept. One feels in him a most delicate sense of psychological values and of the significance of the great compositions, for at the end of his illustration he said to his class:-

"Truly, one's mind is not great enough to take him quite in, the good man: but one must try.

They began the Beethoven Allegro, and he almost threw off his hebitual calm. It was played too fast for him. He declared that instead of 152 quarter notes to the minute, the metronome mark of Köhler and Winkler editions, one should read 144. And he decried (with how good reason!) the fashion of playing fast, always faster, for hrilliancy. At the repetition, with these suggestions, of the dramatic



allegro, he paced up and down the room, hut all the time directing, for he plays, he lives, this great poem, and the pupil is guided by the slightest word: "No false nuances! No wrist-motion! Now-mysterious -anguished-awful. These are cries of grief and wrath-make the storm roar-a dull rumbling!" and so on. He interrupted the player again, to ask him to make plain this important entrance of the theme, heroine being an enthusiast on that subject.



Il this commentary on the Beethoven text is artistic, and truly worthy of what the highest teaching ought to be. The more I hear Mons. Philipp correct the superficial playing of his pupils, the more strength goes to my previous conviction: the greatest need of young musicians, whatever instrument they wish to master, is the cultivation of intelligence and the general education of the artistic sense. The virtuosi of the future must have plenty of "mechanism" and complete control of their fingers, that is evident. I would even require them for months and years to play, exclusively, exercises for facility, and make them play with ease very difficult etudes; hut hesides this work for their muscles, I would have them, apart from the piano, take up studies of a psychological and moral sort, to enlarge their minds and make it possible for them to understand the great musical works.

With regard to technic, Mons. Philipp made many criticisms. One struck me as particularly important, Several times at the return of a theme, or such a point, he would exclaim: "Take hreath! Take hreath as an intelligent singer would." A musical composition is like a discourse—it has paragraphs, periods, and phrase-members, separated by punctuation marks. To punctuate, in playing, is to lift the hand from the keys. Without that, no rhythm! In most editions of music it is the legato slur which marks the extent of a phrase and shows the point for "breathing." But in the Beethoven and Mozart sonatas the legato is misplaced, ten times in twenty.

After assigning to his pupils, with a few encouraging words, compositions to work out for the next class—a new one to study, part of an old one to review, a piece to learn by heart-Mons. Philipp dismissed his class. The lesson had lasted two hours. Fach pupil came to shake hands and say "Au revoir, Maître!" and I, delighted with the lesson I myself had had, in seeing the work of so great a teacher, departed into the cold and the fog.

MUSIC IN FICTION

BY FRANK H. MARLING

It is not surprising that music, which has played, great a part in the life of the world, should great again and again in fiction. Indeed, it would be markable if an art which has influenced so profound the characters and careers of men and women about not receive its share of attention in the work. fiction which aim to depict humanity's struggles to umphs, failures, and successes, besides its ariestriving and ambitions. Accordingly, we find none ous references to music and musicians in mufamous novels.

In one of George Eliot's best known stories, Ph. Mill On the Floss," she makes one of the leading characters, Stephen Guest, a fine bass singer, and there are some spirited scenes, in which music is introduced, with the result of greatly heightening the interest of the story.

George MacDonald's well-known story, "Robert Falconer," contains a touching account of the Scott musical soutar, Dooble Sammie, with his love for his old fiddle.

Perhaps one of the most generally read, and de servedly popular, musical stories, is Miss Jess-Fothergill's "The First Violin," which is a story of German musical life, the hero being the leader of an orchestra in Dusseldorf. It is full of sympathy and musical incident, and is strong in local color, besides being a study of the development of character.

The contemporary novelist, Mr. George Moore by given to the world some interesting studies of metin his story, "Evelyn Innes." This has for its be roine a girl who is a musical genius, and who file under the influence successively of an agnostic and man of the world, of an artist and mystic, and of a Roman Catholic priest. It includes discussions of Wagnerian operas and theories, in which the author states his views with great clearness and ability, and shows considerable technical knowledge, grasp of complex experience, and creative energy. There is also a good deal about old music, the father of the

The great Frenchman, Balzac, who, in his wonderful series of novels, touched with his genius nearly every aspect of human life, did not neglect music, for, in his "Cousin Pons," which is a study of Parisian life in the lower social scale, he depicts the beautiful friendship of two old musicians, the sentimental Schmucke and Consin Pons. There are vivid pictures of minor theaters, lodginghouse keepers, curiosity shops, poor artists and Bohemians in general. Other works of Balzac, introducing musical themes, are "Gambara," in which a wild and visionary musical genius is studied with artistic insight and knowledg, and "Massimilia Doni," a strange and fantastic tale, the scene of which is laid in modern Venice, and is full of an impressive symbolism, representing the gradual dehumanizing of man's nature by excessive indulgence in pleasure.

A Russian novelist, Vladimir Korelenko, in his novel, "The Blind Musician," tells of a blind boy who is a musical genius and who becomes a famous pianist. The boy's sensitive and poetic mind is skilfully analyzed, and the story is full of imaginative interpretation of nature, and its influence on the emo-Tolstoi's "The Kreutzer Sonata," has a very marked musical motive, but though a powerful story, it cannot be said to be wholesome in tone, the plot revolving round the theme of jealousy and unhappy marriage, resulting finally in murder.

"A Teacher of the Violin," by J. H. Shorthouse, author of "John Inglesant," deals with the life of s music-loving boy in Germany (about the year 1787) and his communings with nature, and is imbued with the atmosphere of spiritual aspiration, refined ideals of conduct, and the ennobling influences of the chivalrous past, so strongly characteristic of this author. "John Inglesant," his most noted work, in its Italian scenes, describes Italian church music and portrays a vielle player, a sort of wandering minstrel, who tells a musical story.

George Sand, French woman of letters and friend of Chopin, in her story, "Lucrezia Floriani," introduces Chopin as one of the leading characters, and gives descriptions of their life together. Unfortunately this has never appeared in an English translation Her very popular novel, "Consuelo," and its sequel, "The Countess of Rudolstadt," are strongly musical in character. The heroine is a child of the streets,

THE ETUDE

A MORAL ELEMENT IN MUSIC.

but of noble heart and great artistic powers. She

has a marvelous career, full of adventure, during

which she becomes the friend of the musicians Por-

pora and Haydn, whose characters are sketched in a

glowing style, and there are many references to the

The musical novel par excellence for many years

was "Charles Auchester," hy Elizaheth Sheppard,

which has been read by two or three generations of

music-lovers with keen delight. It contains descrip-

tions of English choral life, and introduces Men-

delssohn under the name of "Seraphael." and is full

of that sentimental hero-worship which is so emi-

nently the characteristic of youth, the period of en-

thusiasm and ideals. The reader of maturer years

will very likely find it somewhat overwrought and

high-strung. It should, hy all means, be read hy

those who wish to be thoroughly versed in musical

literature, as it is too prominent and well known a

There is quite a class of German musical stories.

which are similar in character to "Charles Auches-

ter." These are overflowing with a peculiarly vague

and romantic quality which is distinctively Teutonic

in its nature. A representative writer of this class

is Elise Polko, whose "Musical Sketches" are redolent

of the most ardent and flowery sentiment, which is

woven with the greatest enthusiasm around com-

posers, singers, organists, musicians, violinists, etc.

Bach, Handel, and other men of note, appear in its

highly idealized sketches, which are impregnated with

a sentimental atmosphere, almost amusing in its ex-

uberance. Of the same school are Herihert Rau's

novelettes on Beethoven and on Mozart, in which

these great composers are made the theme of the

most affecting adventurés and episodes. This class

of books no doubt has a place in a musical library,

if they are not taken too seriously, and are supple-

which show the composers in a more rational light.

A Mrs. Cornish, an English musical author, has

written a charming musical novel, which appeared

anonymously, entitled "Alcestis," This has been read

and enjoyed by a large number of persons of musical

taste. Its scene is in Germany, and the time is about

the middle of the eighteenth century. The theme is

an opera, and we are allowed to peep behind the

scenes, and see how many are its vicissitudes, and

how varied is its history. The musical life of that

The celebrated author, Hans Christian Andersen

who captured the hearts of all children hy his world-

famous fairy tales, has made contributions to musical

literature in the shape of two stories, "The Im-

aginative power so conspicuously shown in the "Fairy

Richard Wagner's novelette, called "Beethoven,"

Godfrey, hoth stories of the present day and very

similar in attractiveness and interest to "The First

Miss Kate E. Clark, called, "The Dominant Seventh;

Genius," strongly perceptive as to musical tempera-

John Philip Sousa, a thrilling tale of a great violin-

goodly number of musical stories. Among these

and gruesome tales, "Nephele," by E. W. Bourdillon,

years ago, under the curious title, "Melomaniacs,"

wherein he depicts various types of music and musi-

thorough technical knowledge, and highly im-

their complicated and awe-inspiring plots.

inexhaustible variety.

the tribute of a man of great genius to another.

time is reflected with skill and faithfulness.

Tales" is also displayed.

mented by more critical and matter-of-fact

music of their time.

book to ignore,

BY HALBERT HAINS BRITAIN.

THOUGH I have stated the subject of this article affirmatively, I fully recognize the fact that many would think it hetter to put it in an interrogative form. For there are many who seriously question whether there is an ethical element in music. In the issue of The ETUDE for November, 1904, this question was proposed to a number of persons prominent in the musical world, and, perhaps, the most striking thing in the answers given was this diversity of

In order to answer the question whether there is music itself; and, second, the character of the less intelligently for years. Even the ancient Greeks recognized the fact that one kind of music (depending upon its nitch and rhythm) was stimulating to the energies of the mind and virile, while another was enervating, and, as they thought, effeminate. This aspect of the question, however, and it is a vital one. we will not discuss for we wish to direct attention to the second, which has never been given its due regard as a factor in the ethical value of music or in art in any form.

What, then, has the character of the listener to do with music? Nothing, you say, almost instinctively, and, in a certain sense, correctly. But this sense is a very limited one, and one that we must quickly overstep, if we desire to understand anything of the philosophy of music. We may illustrate our meaning as follows: I read a hook and eagerly recommend it to my friend. But, while he reads it to please me, he finds it uninteresting in the extreme. Then, again, I sit with restless impatience through a lecture, but see my friend following every word of the speaker with undivided attention. Or I attend a concert and listen entranced with the symphony, while hehind me two persons (I will not lay this on my friend) who simply chanced to come, keep up an incessant conversational murmur. Now, externally, the hook, the lecture, and the music are the same for us all; the words of the book and of the lecture, and the tones of the orchestra come to my hrain hy identically the same means as those by which they reach the brain of the other auditors. And unless there is some physical defect in the organs of sense they are reported to the hrain just as fully in one case as in the other

provisatore," and "Only a Fiddler," which are full of musical color and feeling, and in which the im-The cause for our different interpretation and our varied appreciation, therefore, cannot be wholly in the external form, the book, the lecture, or the mu-A very interesting production in musical fiction is sic. These are the same for us all. But if we can thus eliminate all cause for difference before the stimulus reaches the brain, the causes for our varied which is permeated with Wagner's admiration and devotion to his great predecessor, and is unique as response must he in the mental constitution of the listener. The book may have been too abstract for Some delightful novels of a more recent date than my friend, the lecture too technical for me, and the the preceding are, "The Harp of Life" and "Poor music too "classical" for those two disturbers of the Human Nature," hoth hy an English lady, Elizabeth peace and patience of the audience at the concert; The book, the lecture, and the music were good or poor for me only so far as I take into consideration Violin;" a story of New York musical circles, hy my previous experience and my preparation to react intelligently to such mental stimuli. Before I can Mrs. Blundell's (M. E. Francis) "The Duenna of a understand a scientific principle or appreciate esthetically the various forms of art. I must have attained ment and atmosphere, and "The Fifth String," hy a certain mental stature; I must possess a store of ideas to associate with the thought now presented ist. The violin indeed plays quite a large part in a to me, and have the ability to interpret the symbols in which the thought is expressed. If it be some inmay be noted two powerful, albeit somewhat weird tellectual idea, I must have heen trained along that line; if an esthetic conception, I must have at my and "The Lost Stradivarius," by J. M. Falkner, which command a certain amount of native or cultivated hold the reader spellbound once he gets involved in artistic ability. In some way I must have stored up in my mind a fund of related matter far greater than We must not forget, in closing this rambling and the particular presentation now before me. For it incomplete survey of music fiction (unavoidably curis only as I can thus relate what I now see or hear tailed by necessary limits of space), to mention the to what I have already made my own, that I can get brilliant volume of Mr. J. G. Huneker, issued a few any intelligible meaning from my present experience.

Now the same general truth applies to the moral value in music. In itself music is neither moral nor cians, with his well-known powers of keen satire, immoral. When we speak of "good" music we are judging it by standards that are purely esthetic. aginative thought and insight, all of which are conand have nothing to do directly with morality. For veyed in a style remarkable for its pungency and art, in all its forms, so long as we regard it merely as an art, is appraised, not by ethical, but by esthetic musical.—Henderson.

standards. So long as we are considering music simply as music therefore we have no more right to introduce moral standards than we have in evaluat ing a locomotive And yet because of my previous experience, or of

my mental disposition and habits of thought, music may have an influence upon me that is profoundly moral. Or, if my character he different, if I have never interested mysek in my own moral development or in the ethical development of those around me, it may be almost entirely wanting in any influence that can at all appropriately he called moral. (Here it is evident that the different kinds of music have a direct hearing upon the subject, but as we have proosed to leave this line of thought out of the present discussion, we simply mention it and pass on.) Just a moral element in music, there are two factors that what effect music will have on me depends partially must be considered: First, the character of the upon my babitual modes of thought. If my chief interest happens to lie in this field if my nurnoses listener. The first point has been discussed more or are shaped by this controlling thought, these ethical factors will inevitably color even my most intense esthetic pleasures. Take, for example, a man whose thoughts are habitually centered upon spiritual affairs. If he he extremely orthodox in his theology and naturally sensitive to musical sounds, the emo tional pleasure of music may he to him a foresight of celestial heauty. But, you say, that is an extreme case, and we cheerfully admit it. Still it is well to remember that music is not wholly for trained musicians and if we are interested in ascertaining the moral value of music, we must not confine our attention entirely to that class of listeners. Sometimes it is necessary to turn from the connoissance of an art to amateurs to see the legitimate effects of that art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the critic obscure, or even almost wholly destroy, the esthetic pleasure that should result. Hence, we are justified in attaching some importance to the instance we have just cited. In his naïve way he illustrates the fundamental psychological law we have given

> There is another reason we may mention why the moral element in music depends so largely upon the character of the listener and not entirely upon the character of the music itself. Morality, as we know, is peculiarly personal in its nature. There is nothing completely my own as my conduct. Our best ideas of personality depend upon this attribute of character. In my conduct, as in nothing else, 1 justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until it has assumed this peculiarly personal nature. I do not hold myself morally responsible unless the thoughts or deeds are mine in this complete sense. But music as an external fact does not come into this close relationship with me as an agent. The part that I give, however, the imagery, the fleeting fancies with which I enrich the sounds, these are, in this stricter sense, mine.

Just what music will he to the listener, therefore, we conclude is partially determined by what that listener is. There is little doubt that Bach, to take an example from among musical composers, found a real, potent inspiration to moral development in music. But it was not solely because of the nature of the music that he loved, but hecause he was by nature and practice of a moral temperament. To the man who is habitually in thought and act moral, music can he, and probably will be, moral: to the man who is hahitually immoral, while it need not be immoral, it will have lost its possibility for heing an ethical force. To the man whose whole life is centered in his art so that he scarcely has an intellectual interest not connected with that art, music will be merely an art; that is, it will he interpreted and valued wholly by the esthetic standards of that

Music has more complex machinery than the human voice and can achieve more complex expression. Its compass is wider, its variety of tone-color is greater, its dynamic force is higher, its number of rhythms is larger, and it has harmony which the voice has not. The intensity and power of the utterance of an orchestra, for instance, far exceeds that of any orator or singer. Pure musical expressiveness exists in its highest degree in the orchestra. where the influence is not personal hut absolutely

ABOUT MUSICAL TALENT

BY EUGEN TETZEL.

[Translated from the "Klavier Lehrer" by Florence

It is the usual thing for a teacher, on taking a pupil, to be asked by the child's parents to test him, and to express a judgment whether or not he has talent; if he has not, there is little sense in plaguing him with lessons, and they would better be dropped Suppose the reply is, "No, there is no especial talent;" what happens? The pupil departs-to try some other teacher. For the average parent is bound to differ from such an opinion; one's own child cannot be quite so stupid, and the fault must be in the teacher. What must the teacher consider in forming his judgment? What is the minimum of talent?

In every normal person there is the possibility, at least, of talent for some science or art. It is the seed which is sown in good ground and grows and brings forth much fruit; or it falls by the wayside and is lost: The good soil and the barren are character, of course, If the seed is not to be injured or destroyed, but is to display full originality, it must be lodged in a conscientious and faithful character. How many children-hundreds of them-are all cagerness to learn to play, until a definite task, even a small one, is set! And when a child that has been allowed to neglect responsibilities all its life neglects this one too, and so loses its desire to play, the teacher is usually blamed. Sometimes he may be justly blamed, for he has his own responsibility; he must awaken and hold the child's interest. But he can do this only if the child is willing. Satisfaction, progress, pleasure will not come to one who slights his daily task, and the best of teachers cannot wholly repair the damage done by indulgent parents.

Strange to say, there are many other pupils, older, as well as younger, who imagine that they are giving their best work, when, day after day, they are guilty of the greatest heedlessness, and absolutely ignore the directions of the teacher. Or they consider such directions of no importance, and, stumbling along in a fog of ecstatic and ignorant self-satisfaction, imagine themselves floating among the clouds.

Conscientiousness -- concentration -- perseverance -self-control-these are qualities most necessary for success in music. How many pupils possess them? But the cheering fact is that music-study develops them, if parents would only realize that fact and let their children have the benefit of the characterbuilding, instead of depriving them by yielding to their little whims.

So, then, the cause of most of the failures to discover talent, especially in the early stages of musicstudy, lies in the faulty character of the student. For, consider the clearness and exactness of the materials. Each note on the page means just one key to he touched; notation is a scheme of wonderful distinctness. The beginner bas to make only the simplest effort of his understanding and to convert that idea into muscular action. To play correctly the easier pianoforte pieces a very small allowance of musical gift suffices, provided it is joined with intelligence, attention and diligence. These are the necessary conditions for moderate success:-

- 1. Normal intelligence.
- 2. A competent teacher
- 3. A good system and choice of music. 4. A piano of proper mechanism.
- 5. Attention, conscientiousness, diligence

To the mechanism of the piano far too little consideration is given. For instance, how can a little girl with very weak hands acquire a light wrist, case of touch, velocity, when the piano-action is stiff? It is impossible for her, even with the most thoughtful and diligent practicing.

A poor action can work serious mischief with the technical and musical powers of the greatest artist. Persons who choose pianos usually consider nothing hut the tone, unfortunately. A piano is serviceable only if its mechanism responds easily to musical and technical demands alike. There are pianos which, in the opinion of the makers and the amateur, are excellent, musically; that is to say, when certain chords are sounded they give a noble tone. But they may be practically worthless to an artist, because the mechanism does not respond at all, or acts in such a way as not to produce the effect intended. For

instance, with the most substantial construction and great beauty of tone, a piano may have a thick, growling bass, and such compositions as the Sonata Appassionata would never, even with the most finished playing, be clear and distinct; forte passages would be only a deafening, unintelligible roar, and piano a dull rumble. An instrument which is too poor for an expert player will never develop expertness. Give the beginner a really useful piano, with an action neither too light nor too heavy.

The choice of instruction-books, music, and the systematic use of them for the most rapid advancement of a pupil, are the teacher's affair of course. Of course, yes; but there are many teachers who cannot discriminate as to the worth of certain material, and there are others who make too many concessions to the weaknesses of the public. The children, as well as the parents, like to hear "pretty" pieces, at once -to reap where they have not sown. Even yet, it appears, the world at large has not learned that first of all a child must know something about playing, must work and justify his right to pleasure, before he can derive real pleasure from playing. The best books and the wise teachers plan accordingly.

We have said that a student without great musical gift may play correctly the easier pieces. And even the unmusical student will learn to listen to music with more intelligence and pleasure than if he had never tried the making of it himself. Every teacher has had proof of this in the two classes of pupils that continually confront one-the pupils who play note for note correctly, and make good progress with their study, but play, nevertheless without a trace of feeling; and the other class of pupils, whose faulty and uncertain delivery cannot disguise the musical spirit behind it. It is a lucky thing that the instrument which is accessible to the less gifted is the very instrument best adapted for laying a musical foundation. Indeed, it is indispensable for the broader development of those who wish to study any other instrument, or to sing.

With the question of singing, or the choice of the chief instrument, other than the piano, the whole situation is changed. Here certain musical conditions must be fulfilled at the very start, and according to the amount of talent, one student reaches later than another the limits of his ability, feels the impossible "Thus far and no farther." For the Godgiven talents are rare which do not find themselves approaching those boundaries. But it is in the manysidedness of these greatest talents, those which are equal to the very highest demands, that there lies the reason why it is so difficult to judge of the talent of any one individual, or to define it exactly. One sort of talent develops more rapidly than another. Oftentimes irremediable harm is done by too early efforts of ignorant, unprofessional teachers before the real training is begun; often faulty teaching has done the mischief. Usually the pupil is chiefly to blame; sometimes the parents are, indirectly. The matter cannot be forever decided by a wave of the hand.

What are the musical conditions chiefly necessary for the other instruments, and for the higher attainments at the piano? For the tympanist, hy way of example, pronounced rhythmical feeling is the greatest qualification. It cannot be replaced by simply giving attention. But it is the easiest musical quality to develop. Lack of it means lack of life and energy, and arises from some weakness of character which can be overcome with determination. unless real illness prevents.

With the ear it is different. A musical ear can be trained to perfection; hut in that case the faculty must have been inborn. The sense of "absolute pitch," as we say, is born in some people; this can be slowly developed sometimes, but never learned unless it has existed at the start. The sense of "relative pitch" is far easier to cultivate; even of that the germ must exist. This, however, is the sense which is indispensable to the musician, and especially to the one who must create his own pitch on his instrument. Upon this sense rests the feeling for melody and harmony. Relative pitch and melody must he perceived by the singer, the violinist, the

'cellist; harmony, by pianist and organist especially. For public performance a certain temperament, style, and judgment are needed. And even the acquirement of a wholly ample technic depends not only on general musical gift and persevering study; it requires, almost more, a sound state of body and a certain inborn grasp of the keyboard- a peculiar

dexterity. Without such dexterity a student may make a good musician or teacher, but never an acom rate concert player. Beneath it must be the support of a clear, calm habit of mind, which, through training, can carry the lightning-quick thought in advance of the fingers. Nervousness, therefore, is its worst enemy.

Individuality in one's art results from the prominence or subordination of one or another artistic trait or ability. There are the people who fulfil all conditions of musical correctness and technical correctness tainty, but have not the peculiar personality which we call temperament; they become useful musicians, virtuosi, even, but not true artists. "If I speak with the tongues of men and of angels and have not love, I am as sounding brass and the tinkling cymbal." Neither do the sense of absolute pitch and musical intelligence make the artist, but development of the soul, warmth of feeling, combined with fine esthetic sense and cultivated taste; the foundation must be musical intelligence, and untiring energy must develop the great gifts.

So seldom are they all combined in one individual. The intelligent lack temperament; those who have temperament lack the needful repose. Or one with a good musical ear has no sense of rhythm; the talented are lazy, the diligent not gifted. In such a mass of peculiarities it is often most difficult to judge the inhorn musical ability apart from the negative or positive results of purely mental ability, and many a pupil whose teacher was never satisfied with his work and progress at the moment, has vet. in later years, become a good musician.

It is not possible, therefore, to decide for or against a successful future by the achievements of the moment. To sum up, one must consider the teacher. the method of instruction and the material, the opportunity afforded by the instrument. If these important conditions are satisfactory normal intelligence and conscientious work will avoid failure for the ordinary student and will give the best possible results for the talented one. I speak now of the piano; in the study of other instruments and singing more musical ability is necessary at the outset, and for the finished artist all the requirements outlined just now.

But let every one take to heart Goethe's famous words: "Man is not only what he is born, but also what he himself acquires."

As bearing on the subject discussed above, the translator adds the following from Professor James's Talks to Teachers on Psychology";

"Man is too complex a being for light to be thrown on his real efficiency by measuring any one mental faculty taken apart from its consensus in the working whole. . . . In real life our memory is always used in the service of some interest; we remember things which we care for or which are associated with things which we care for. . . . This preponderance of interest, of passion, in determining the esults of a human heing's working life, obtains throughout. No elementary measurement, capable of being performed in a lahoratory, can throw any light on the actual efficiency of the subject; for the vital thing about him, his emotional and moral energy and doggedness, can be measured by no single experiment, and hecomes known only by the total results in the long run.

"The sustained attention of the genius, sticking to his subject for hours at a time, is, for the most part, of the passive sort. The minds of geniuses are full of copious and original associations. The subject of thought, once started, develops all sorts of fascinating consequences. . . . A genius . . . is the man in whom you are least likely to find the power of attending to anything insipid or distasteful in itself. He hreaks his engagements leaves his letters unanswered, neglects his family duties incorrigibly, because he is powerless to turn his attention down and back from those more interesting trains of imagery with which his genius constantly occupies his mind."

THE sensuous element in music embraces that part which appeals solely to the physical sense of hear ing. It is that which, in common parlance, "tickles the ear." It affects hearing as the flavor of food affects taste, and the enjoyment of it is analogous to the enjoyment of edihles, such as cakes or candy, without consideration of the nutritive properties-

ON ELEMENTARY INSTRUCTION

BY H. M. BOSWORTH

Ir has been wisely said that the chief merit in literary style is "Economy of Attention" on the part of the reader. In other words, as the purpose of recording thought in print is to convey meaning, he best succeeds whose intention is attained at the smallest outlay of thought to comprehend it.

If this be true, the hest text-books should be judged by the same standard; and the best tuition is that which inculcates knowledge with the least wear and tear on a pupil's nerves and hrain. This test might be very profitably applied to the innumerable "instruction books," or "piano primers," extant, all intended to introduce the novice to acquaintance with that instrument and its literature. When we remember that the novice is usually a child, whose experience in trained thinking is necessarily limited, judicious simplicity of method hecomes of supreme importance.

It may he claimed for the keyhoard of the piano that it is the best medium through which a first acquaintance with music can be made. Indeed, the nature of music is so vague, so evanescent, so intangible, in its mere sounding form, that it would be impossible to study to analyze its characteristics without some form of instrument to embody and materialize its essential qualities. This statement is warranted by the history of the musical art's devel opment, which has unquestionably followed and been fostered by the perfection of instruments. Those nations who possess the best instruments advance in the quality of music to play on them, while constantly improving the instruments themselves. It will also be found that where instrumental media are crude, the lack of musical development corresponds. But what we understand by "music" is that "concord of sweet sounds" familiar to Europeans and Americans rather than to Orientals; and no one will deny that the former bave better musical instruments than the latter.

Without contrasting the tones of violins, flutes, clarinets, and other solo instruments with those of the piano, it must be conceded that the keyboard offers a more complete, satisfactorily comprehensive and systematic exposition of attuned pitch than do any of them. It presents a sort of geographical map of music, and is, therefore, the best point of heginning for any explorer into its mysteries, the best place for a child to begin bis musical education. If practice in past years seems opposed to this assumption, it was doubtless owing to the comparative scarcity of the larger and more costly piano, rather than to any inherent superiority of the smaller and cheaper solo instruments. This idea seems strengthened, too, by the fact that the harmonic features of music are more conspicuous of late years than are its merely melodic phases-a change fairly attributable to the increased prevalence of pianos upon which harmony is possible rather than to anything else-and we may nowadays notice the smaller preponderance of Paganinis, Joachims, and Ysaves, playing violins, over the Liszts, Von Bülows, Paderewskis, De Pachmanns, and Rosenthals, concertizing on pianos. It is quite safe to say that no great musician whether violinist pianist, conductor, or composer, regards his knowledge of the keyboard otherwise than such a great help to his musical equipment as to be quite indispensable. No other instrument equals the piano for elementary musical instruction, no matter what special phase of the art (including vocal) be decided upon for special pursuit. It naturally follows that no elementary "instruction book" demands more intelligent thought in its preparation and plan than one devised for the first introduction to the piano.

Any piano teacher of long experience can readily recall an endless procession of "instructors," many of which have "tried bis soul," as well as that of his pupil. Americans can remember "Hünten," "Bertini," "Richardson," "Root's Curriculum," etc., etc., gradually hy a long crescendo growing larger and larger until a reaction set in with a dimenuendo toward mere "primers," as it were; a condition brought about by increased intelligence on the part of the teachers, who possessed discriminating judgment regarding the individual needs of pupils, and the wit to devise an appropriate course of study for each. The larger view of this matter afforded by long exthought and method, but also discovers much room for further hetterment in elementary musical tuition.

The old fallacy that "nobody can teach the rudiments of music," implying that first lessons are not specially important, has been exposed; though, like many other equally silly notions, it is still helieved in hy some unfortunates. In any construction, either mental or physical, foundation is of primary and supreme importance. "Anybody" can't be trusted to lay the base of an architectural edifice: nor can "anybody" lay the reliable foundation of an educational one, especially in the art of music-not even though he happens to be a fairly good player himself. For there is an "art of teaching" as well as an art to be taught! The possession of skill in the practice of the latter does not necessarily imply talent for the

There are some noteworthy peculiarities about the teaching of instrumental music, one of which is that it is so largely individual, carried on mostly by private and personal relations between pupil and preceptor. Without stopping here to discuss the urgent need of caution regarding character, in the selection of a teacher admitted to such intimate relations with his pupil, we may notice that this arrangement implies an intention to adjust musical tuition carefully to individual needs: quite as faithfully as a tailor would fit clothes. So, then, a teacher, like a tailor, must not only know how to make clothes for a pupil's mind, but how to make them fit! A tailor who could only fit one patron would not deserve, or obtain, many customers. Such a fate might also befit a "misfit" teacher. Ready-made clothing, by "trying on," can sometimes approximate a fit and save the greater expense of superior tailor-made raiment; similarly, the multiplicity of "instructors" often helps out the lame, though good, intentions of mediocre teaching. But he who has a good tailor for his togs is not more fortunate than one whose teacher is an expert in his professional duties.

Whoever be his teacher, or what "instructor," if anv. be used, the first physical encounter of a little things, be encouraging-if possible, interesting and child with the keys of a piano should, above all gratifying. Those who recall Mark Twain's account of "Tom Sawyer's" philosophical triumph over the whitewashing of his aunt's fence, on a Saturday holiday, will see this point admirably illustrated. The same problem to the juvenile mind looks very differently when presented as play instead of work. So, by all means, let the fiction of play be maintained, even in the serious work of adjusting tiny fingers to the process of treading piano keys,

The conventional first lesson of "instructors" usually applies the five fingers of the right hand to C-D-E-F-G, five large white keys in the bleak expanse of ivory, which the timid novice diffidently touches near their outer ends, bringing the thumb and little finger into an unfavorable attitude compared with the three longer fingers. This, at the outset, obscures an essential feature of the problem, which is to put the hand far enough over the keys to overcome the disparity between the length of the fingers and of the thumb-a sensible plan hy which Sehastian Back revolutionized the whole scheme of piano technic, that had previously utilized only the four

To avoid a diffident tendency of the hand, in attempting a feat entirely new to it, to fall hack on eyesight to secure accuracy of finger placement, and to encourage a more confident grasp of keys, suppose we ignore for a time the white ones entirely and have the child place his three longer fingers on the more conspicuous and self-evident cluster of three black keys (no matter about their names, for the present). The hand will then be compelled to rough further on to the keyboard, with more confidence, and will unconsciously assume a quiet "nosition" relying on the tread of the fingers to retain accurate control of the keys, thereby involuntarily adopting a fundamental principle of technic, namely, striking from the knuckles against the inertia of the hand, rather than with the whole hand from the wrist; or, as is more frequently likely, from the elhow-a process which, if acquired at first, must be overcome subsequently. It is far easier to avoid than to cure bad habits. But it is unlikely that the novice will mistake the best method of using these three good fingers of his hand in this little feat; for he has doubtless unconsciously drummed with his untutored The larger notes many changes and improvements in fingers almost in the same manner, already. They to nature, or native wit, by teaching too much

have always been prominent compared with the others, and, indeed, his future musical use of them will have to do most of his playing. The good babit of treading keys, that they almost naturally assume in this grasp of ebony keys, will set an example to be imitated by the thumb and little finger when he attacks the five-finger problem later, upon ivory,

The reasonahleness of this proposal is unquestionable. It is not an easy thing to adjust unskilled hands to the work of treading five keys with proper technical touch. The awkwardness of the "side stepping" thumh asserts itself prominently; while the little finger always seems too short. These annoyances distract the attention from what might otherwise appear to be the good hebavior of the tbree stalwart middle fingers, which perform the trick with so much greater ease, and should be exemplars.

It were better to leave the two outsiders out of school for a while, until the others have become familiar with the trick of supporting the hand and restraining its position.

The present writer recently tried this plan with a little girl friend, and found the scheme so happily effective in her first balf-hour at the piano, that he wondered he had never thought of it before, nor seen it suggested in "instructors," The child involuntarily held ber hands in a graceful and proper position. She did not "hop" from one key to another, but "stepped." Like a cornet player, who controls with three fingers all the keys of his instrument, she played these three keys with similar confidence, as though (for the time being) the piano contained no more. And she soon played with both hands, an octave apart, almost as fluently. Nor did she cramp the muscles of the forearm to press down upon the kevs-a frequent tendency in beginners-but allowed each finger successively to assume the responsibility of maintaining the hands' position.

After she bad found how easy it was to "keep the place" over three black keys she tried the same feat with three white ones. Experience had shown ber the advantage of reaching far enough, so she stood her hand up on her fingers, over three broad white keys, and tramped them just as before. The child was delighted.

By way of diversion, and a rest, she learned the names of all the white keys, at the expense of about a minute's thought! For already knowing her alphabet, after being told that the first seven letters of it sufficed (like the seven days of the week for all days) to name them all, and that the lowest left hand key was "A," she immediately counted up seven letters to another "A," and so on, according to common sense inference; a faculty that might just as well be given a chance for usefulness in learning music as in anything else.

My little friend next noticed the peculiar personal appearance of certain keys; as that "D" came between two black ones, and, of course, all the "D's" were similarly "sandwiched." She had native wit enough to see that she could estimate alphabetically any key, from "D" up or down, just as well as from 'A," so that there was little else to learn about it. unless to familiarize herself with the looks of each other key, as she had with the "D." This knowledge. however, might be expected to come of itself, like the appearance of houses in a block, or corners in a street. Getting acquainted with "keys" was no harder. The child illustrated to my mind the advantage of grasping one idea at a time-and that the essential one, not teaching too much, but letting natural inference help where possible; building up one thing upon another that bad become obvious.

Knowledge grows most surely that increases a little at a time, in the right order-from the bottom upward-one little hrick on another; the lower line of facts (or bricks) being most important because they have to support and indicate the position of those above.

This, in a homely way, illustrates the need of good tuition for beginners; and that it should be far down and elementary. Blades of grass, or mighty trees, both grow from very small beginnings, and by imperceptible degrees; but they must be rightly planted. That is about the only "tuition" they require; certainly the most important, simple as it is. so there is reason to suspect the old conventional "instructor" method of planting the "tree of musical knowledge" to be lacking in simplicity and efficiency. It heaps too much earth on the little elemental germ It means well, but over-does it, not leaving enough

THE MISSION OF THE MUSICAL CRITIC.

BY EDWARD BAXTER PERRY

Dr. Holmes remarks: "No one is omniscient but the sophomore." He evidently forgot the musical and literary critics.

Every cross-road country store has its coterie of coatless, stable-scented worthies, who can give Mr. Roosevelt and the gentlemen of the Cabinet no end of points as to how they ought to run the nation's affairs, and wherein they fail in their duty. This critical acumen and assurance appear to need no such superfluous basis as the smallest knowledge of political economy or governmental policy, foreign or domestic. It is derived, like a certain digestive tonic the writer was once deluded into taking, from pure grall.

Just so every city, large and small, throughout the land, has its band of self-constituted critics, professional and otherwise, who wage incessant and merciless war against the artist in each and every line. It is a war to the death, and a cruelly unfair and one-sided war, in which the poisoned shafts are all delivered by the critics, tipped with the deadliest of venomous modern destructives, printer's ink, their senders safely intrenched hehind the unanswerable authority of the press; while the defenceless artist stands exposed in the open, in the glaring light of publicity, forbidden by every law of etiquette and good taste to reply to the fire, with no resource but to stand if he can or fall if he must, a helpless, passive target.

"His, not to reason why;" though often he knows very well. "His, not to make reply;" though frequently he might do so most effectively. "His, hut to do and die;" that is, if he is of the sort that dies

Of course, there are brilliant and laudable exceptions to the class of musical critics referred to, men who know whereof they write, and have the real interest of music at heart. I could name a few, but they are almost as rare as rain in Arizona or sandstorms at sea. I am speaking of the rank and file.

Let us leave out of the question those whose opinion has been bought, who have been brihed to praise or blame certain performers, and who write out their commendations or their condemnations line for line, according to the number of dollars received. They are not a few, but they need no comment here.

THE AIM OF THE CRITIC.

Let us deal with the large number who mean to be honest according to their lights, and whose opinions are unpurchased, perhaps unpurchasable. Most of these, even when equipped with the requisite intelligence and technical terminology for the task, write with apparently but two objects in view: one, to to show how much greater knowledge and finer taste they possess than even the greatest artists, as proven by their inability to find pleasure in or approbation of the very best performances; the other, to win for themselves a reputation for wielding a trenchant pen.

As for the first, it goes without saying that any first-class artist could teach them more in a single program than they ever knew, if they would hut learn instead of searching for faults to carp at; if their art interest were not eclipsed by their monumental self-conceit. As for the second, what are their reputations worth in comparison to that of the artist, from the standpoint of the public? Which is most important to the world's culture, true art work or racy criticism, great music or epigrammatic abuse of it? Is the artist or the critic the most needed and useful in the community?

A music student remarked the other day, referring to one of the most prominent critics of the time: "I always read his criticisms of any artist; it's such fun to see him make the fur fly." Of what value, let me ask, is such a writer to the public, to a large class of music students in our country, or to the cause of music itself? He is an injury, rather than an aid, to all three.

The arrogance of such men, most of whom could not give a creditable performance even on a jewsharp, presuming to whet the daggers of their censure on the well-earned crown of fame of a Paderewski, for example, would be amusing if it were not exasperating. What are their petty preconceived interpretations in comparison to his? Such an artist makes the standards, rather than conforms to them. It is as undertake to condemn Edison's latest inventions, when it would he far wiser, as well as more modest and becoming, to study into and try to learn something from them.

AN INSTANCE.

I make mention of Paderewski because his visit to this country a few years ago was a notable case in point. At his former appearances here the critics all over the land had ransacked the dictionary to find adjectives with which to extol his manifold and unequaled merits. On this occasion they combined almost unanimously to cover him with ahuse. Nothing that he did was judged to be tolerable, still less commendable; while such phrases as unmusicianly, inartistic, sensational, mawkish, grand-stand play, etc., tumbled over each other for a place in the critical columns of the press.

The change of wind was so sudden and so radical that one was forced to seek for the cause anywhere rather than where alone it should legitimately have been found, that is, in the playing itself. What was the reason for it? Who can say? Did the manager fail to establish the proper pitch of criticism in advance with a golden tuning fork? The suspicion was justified by circumstances, though not susceptible of proof. Or was there an enidemic of indigestion among critics at that particular time? Or had they merely exhausted their laudatory vocabularies previously, and found themselves with only the dregs of invective left? Were they tired of singing one man's praises, and their knees sore from so much idol-worship? Did they desire to prove that they could find spots even on the sun; in fact, nothing but spots? Who knows?

In reality, as far as the writer's poor judgment is to be trusted, Paderewski played as well in all respects as on former visits, some things even hetter, and many of the same things, repeated from former programs, were given almost exactly as hefore, as learly as memory could serve for the comparison. I claim to know something of the piano and how it should be played, and I think, without egotism, may urge fairly reasonable grounds for the claim, and I would have given ten of the best years of my life to play the two programs he gave at that time as he played them, in spite of critical opinion. The fact is, no pianist or amateur, let alone a concert artist, ever did give or ever could give in public a program quite as badly played as the critics made out Padercwski did on that occasion.

Of course, his work was not faultless. Absolute perfection can never be brought within the limits of human possibility. There were a few wrong notes. I never heard a recital from anyone in which there were none. There were some harsh and unmusical tones, resulting inevitably from the attempt to force a grand piano to fill a hall three times too large for

Strictly speaking, a piano ought never to be heard in a hall seating more than one thousand people. There may have been also some personal eccentricities of interpretation and emotional exaggerations, according to the taste of those who prefer having their music ground out with a crank, to the tick of a metronome, and served upon ice. But, all in all, considered from the standpoint, not of the absolute ideal, but from that of the humanly possible, his performance was a triumph of pianistic achievement, a model to all lesser pianists, and a profound delight to all possessing an unvitiated taste. Yet our friends the critics found it wholly unsatisfactory. If one-half they said shout it were true, then all other pianists should retire from the business, the piano factories should he closed, the study of that instrument abandoned, and piano music at once and forever eliminated from modern life.

Well, Paderewski was not much injured by the dash of words. His audiences may have been somewhat reduced, but there were still tickets enough sold to keep him in cigarettes. The harvest moon is not seriously affected, even by the barking of many

But the public was injured. The musical enthusiasm and growth of the land were chilled and checked to a considerable degree. The smouldering spark of musical interest, which Paderewski's art and personality had helped to coax into a promising glow, received a cold water drenching from which it will not recover in years.

Just here is the moral of this little article. Just on this and many similar occasions, I venture to arstandarns, remer unan common or and a standard raign musical critics, en masse, as responsible for

much real harm to the cause of music and the & velopment of musical taste in our people, hy units and unduly severe criticisms of public art efforts all grades. They cannot crush men of Padereus class, but they can crush the assire to hear then is the minds of many wavering he f-converts, and the retard the progress and lessen the influence of musical art, the love of which is still in its toddling infanin this country and very easily discouraged. It must be remembered, of course, that the capacit

to appreciate and respond to esthetic impressions is greatly modified by extraneous circumstance, and limited by the nervous and physical endurance of the recipient of such impressions. Even granting that the critic's motives are pure, his taste and init ing adequate, and his mental attitude fair and friendly, I contend that, by the middle of the season in a large city, he is generally about as fit to juin correctly of any artistic production as a man a a twelve-course dinner is to pass upon the quality of any new dish, however excellent. He is surfeited in the point of nausea and has little faculty of percention left, save a more or less unbalanced sense of the purely objective and technical sides of the wort submitted to him.

This is the greater pity, because the average citing if told by those who pretend to know, that even the greatest artists are scarcely worth the hearing; that their best efforts are so defective as to cause the initiated more distress and disappointment than pleasure, is only too ready and glad to believe the statements, for they confirm his own opinion and justify his own lack of appreciation. If the very hest that the world has to offer in this line h worthless or of doubtful merit, then all inferior products are certainly so, and the direct tendenty to do away with music altogether; in which case the critics would soon be without victims, and hence without occupation; a personal consideration which might have weight with them when others feil Moreover, they can and do crush many a young and promising artist, whose hopes and future and very existence depend upon a little moderate success a the outset, by their ill-timed, ill-judged, and illnatured censure of his first public efforts.

I am not pleading for mercy for the victim. This is a world where the first law is the survival of the fittest, and where a thick hide and a stiff backbone are among the essentials of fitness. I only plead for the cause of which he might have been an able and useful champion, if given a chance. Every hlow struck at the artist, even if merited, falls with donble force upon the art he strives to serve.

There was once a man who was entrusted with the study of cultivating a rose-garden, and of teaching a little child to love and foster the roses. His method was to sharpen up his sickle, take the child to the garden, first calling its attention to all the hugs and thorns he could find on the bushes, and then showing it how cleverly he could lop off all the hlossoms

and how easily they could be trampled into the dust. The moral is clear to all but the modern musical critic, whose attitude and method of procedure to ward the flowers of art and the childlike public is that of the man in my little story.

THE MISSION OF THE CRITIC.

Suppose we pause just here, those of us who are in side the ranks of the music critics, and those who are not, and ask in all seriousness the question: What is the mission of the musical critic? Surely it is twofold-to enlighten the public and to aid the artist I cannot see that he has any other reason for ex-

When I say, to aid the artist, I am far from mean ing that he should help him to a reputation, to final cial success, crowded houses, or any other world advantage. Perish the thought! I mean he should help him to know his own work and to improve it Who should do this service for the concert artist if the critic does not? He has long graduated from all teachers, he cannot himself be both performer and listener, and his near friends and relatives, whose sincerity he could trust, have not the musicianship to give him an opinion of value. It should be the province of the critic to be quick to recognize and appreciate and point out to others the fine points of his work; and equally quick, but always absolutely sincere and disinterested and genuinely friendly, in calling his attention to its weaker points and making suggestions as to how it can be improved. How rare it is for an artist to get any hint of value slong

this line from a musical critic, and how highly it is job" on the editorial staff. This duty to himself has appreciated when he does. But wholesale condemnation of a master's chosen program as unworthy a schoolhoy, couched in terms of ridicule and abuse, certainly does not serve this purpose. Nor does an adverse opinion, founded upon self-interest, dyspepsia, or personal prejudices and predilections. How many musical criticisms would stand the test of scholarship, sincerity, and devotion?

When I speak of the duty of the critic to enlighten the public, I mean he should so write that no reader could lay down any article from his pen without knowing music the better and loving it the more because of it. Few, indeed, are the criticisms of which this can be affirmed. Plainly enough, in place of it can too often be seen the writer's desire to serve the cause of music. In this they are fellowto help fill the columns of his paper with racy and malignant material, pandering to the vitiated taste from this service, through self-interest or any other of his readers, so as to make sure of "keeping his motive, he commits the unpardonable sin.

taken the place of his duty to the public as educator and guide, while his duty to the artist described above has been superseded by a desire to win for himself the reputation of a "sharpshooter," who shall he feared by the profession and enjoyed by the laity.

In conclusion, let me say that true criticism consists not in finding and emphasizing faults, real or imaginary, but in telling the truth, in maintaining a high, hut not an impossible, ideal, in teaching the public that even imperfect art, if genuine, is better than no art, and that the hest art is the greatest good, harring one, that life affords.

And, after all, the main duty of hoth artist and critic alike, which includes all other minor duties, is workers, or should be. And whenever either departs

Musical History By W. J. Henderson

It is a lamentable fact that few musicians are well acquainted with the history of their art. For this they are hardly to be blamed because the importance of the study is not hrought to their attention hy those who instruct them. I have been amazed at the ignorance of some students of piano playing They have the vaguest ideas as to when Scarlatti lived, and none whatever as to his place in the development of piano music. They are uninformed as to the reasons why Bach's music is huilt on a plan totally different from that of Scarlatti, and, consequently, have no conception of the philosophic reasons for playing the music of these two masters in different styles.

When they come to the next period in the development of the art, they know little or nothing about the purposes of Mozart, or the general state of music in his time. They have never learned that the ultimate object of all composers in that day was to make well-sounding music, and that in so far as absolute music was concerned there was no attempt at the expression of deep emotion. Grace, taste, and sentiment were sought; hut human passion was expressed only in the opera, where words were able to tell the audience what composers had not yet learned how to put into unaided music.

So the conditions might be described to the end of the chanter: but what has been said is sufficient to indicate the need of the study of the history of music. The professional soloist, instrumental or vocal, cannot he a master of his art without some knowledge of this subject. The conductor who is without it will fall into ridiculous blunders. Every musician needs to know musical history. First, he cause it provides him with the proper perspective. To interpret any composition correctly the player must comprehend the purpose of the composer in writing it. He will find it much easier to do this if he is first furnished with an insight into the general trend of artistic endeavor and the level of creative achievement in the period to which the composition belongs.

Music the Expression of the Thought of an Era.

The second, and perhaps the most important, reason for studying the history of the art, is that every composition comes before the player as an actual expression of the thought or feeling of an era. It is not simply a printed page of music pulled down off a shelf, but a living, breathing thing. Take down a fugue of Bach and the solid, studious, pious musical life of Leipzig, the dim religious light of the Thomas Church, the inner significance of the services in which organ sermons mingled with precept voiced in richly made cantatas, all comes hefore the mind and vivifies the composition.

Open the score of a Haydn quartet, and all the perfume and bon-bon life of Vienna in the eighteenth century unfolds itself to explain the sunny moods and naive musical idioms of the work, and to frame them in an atmosphere that glows with warm sentiment.

Spread the pages of Gluck's "Iphigenie en Aubide" and the entire traditions of the Académie Nationale spring into being, and we see the stilted dames and strutting lords of the world of song endeavoring to carry out the artificial notions of the crafty Lully as to the method of interpreting dramatic masterpieces. We see the intelligent Rameau burying the framework of Lully's artifice under a veneer of honest intention; and finally we behold Gluck in the act of reframing the whole edifice

The common custom of reading some superficial biographical sketch of a master will not suffice. This, indeed, is better than nothing, for it gives the performer some insight into the nature of the man and his purposes. But more than that is needed. A thorough artist must not only see Beethoven, the man and the composer, hut also Beethoven, the epoch maker, and to this he must know the epoch in which Beethoven lived, the epoch before it, and that which came after it, in order that he may learn how,

"Through the ages one increasing purpose runs, And the thoughts of man are wideped with the process of the suns."

What a flood of light, for instance, is thrown upon piano music by the history of the development of the instrument itself! Most pianists who have advanced far into the realm of their art have some acquaintance with this subject. They know, for example, that the clavichord preceded the piano, and that it was the instrument for which Ruch wrote They know that Mozart played a harpsichord and composed accordingly. But here they usually begin to become confused or they stop altogether. Of the growth and development of either the clavichord or the harpsichord, or the influence of this upon composition, they have hardly any idea. Of the influence of the English piano through the experiments of Clementi they know still less. Yet all these matters have a very special hearing on the correct interpretation of pieces composed in these times.

The Development of Form.

The history of the development of form is of vital value to the player. It will open up to him wide fields of suggestion and interesting considerations as to the best methods of making clear to his heroes the artistic design of works composed in the periods when design was regarded as of the highest importance. Again, it will lead him to follow the essential operations of the two leading principles of musical progress, classicism and romanticism; the one aiming always at the conservation of the fundamental laws of form, and the other seeking always to make those laws subservient to the desire for the free expression of feeling. It will point out to him the place at which the romantic impulse entered music and the moment when it made itself coequal with the classic idea. It will teach him how to balance the elements of his performance, and how to form a style appropriate to each period.

Some Suggested Works.

What is said here especially of piano music applies quite as directly to all other branches of the art. All that remains for the student who has once convinced himself of the imperative need of this study is to decide upon a plan. The best heginning, of course, is some small, compact, general survey of the entire ground; from this the student may obtain a hird's-eve view of the history of his art without finding himself overpowered by a mass of details. He should make it his business to get this hird's-eye view clearly fixed in his mind hefore going further.

It is not the province of the present article to name work suitable for this purpose. The publishers of THE ETUDE can supply the want. But I take the liherty of suggesting that in connection with any short review of the field of musical history the student should procure Parry's "Evolution of the Art of Music," to be read immediately after the hird's-eve view is obtained. Dr. Parry's work is a masterly presentation of the philosophical aspects of the de velopment of musical art, and it will explain and vivify facts found in a mere record.

Thus equipped, the student will he ready to enter upon an examination of the details of the growth of music. The wealth of literature which opens itselt to him may, perhaps, prove confusing; hut the appetite for information will easily discover the food that is suited to it. Let it be said at once that it is impossible for the writer of this article in the space at his command to give a list of works which may he read, but he can name one or two which must be

Every student of the piano, for instance, should read Weitzmann's "History of Pianoforte Playing and Pianoforte Literature." That will be for him a hird's-eye view of his own special branch of the art. He will find it impossible to complete his studies without reading Spitta's great life of Bach and Jahn's life of Mozart

These are the standard authorities on these two composers. To he sure, they cover ground far he youd the confines of piano composition, but to play Bach or Mozart with understanding one must understand the composers, and these are the books from which such understanding is to he got.

It is a lamentable thing that there is yet no great biographical study of Beethoven. Alexander Thayer left his notable work incomplete, and it is still in German. Furthermore, it contains a mass of details not at all essential to the student. Probably the hest hiographical study in English is that of Sir George Grove in his musical dictionary. This article, however, ought to be supplemented by a careful perusal of Adolph Bernhard Marx's "Beethoven's Pianoforte Works," and Franz Kullak's "Reethoven's Piano Playing," both of which, fortunately for American students, have been translated

A Hint to Students.

Without attempting to go further in suggesting books that ought to be read, for the catalogue of the publisher of The ETUDE will supply more suggestions than I can print here, let me offer just a brief hint about one way of studying: If a student really desires to get beneath the surface of history, he should not be content with reading alone. He should apply the lessons of his reading to his daily practice,

For instance, let us suppose that you are studying the development of the sonata form. You are told what were the methods of construction employed by Scarlatti and his immediate successors. You should study the sonatas of Scarlatti in connection with this information. Examine them for yourself and see if what the historian tells you is true. Pull the sonatas apart and find out how they are made. Then compare them with some of the early sonatas of Haydn.

Try to find out for yourself wherein Haydn made advances in form and style heyond Scarlatti. Next take up Mozart and follow the same process. Thus when you come to Beethoven, the supreme master of the sonata, you will be prepared to grasp the purely technical and formal features of his compositions as you never were hefore, and the aims of Beethoven will begin to discover themselves to you. History will grow under your very eyes, for you have the advantage of standing far up the mountain, with the valley and the slopes spreading away from your feet. The pages of all the composers of clavier music from Willaert down to Rachmaninoff are open to you. A is for you to trace the marvelous progress of musical art, and to deduce the right manner of performance of the music of each period and of every master.



Or course you know that the war between Rus-ANTON RUBINSTEIN. sia and Japan has aroused a great deal of curiosity in

this country as to all things Russian. The newspapers and magazines are constantly publishing artiles about the Russians, lecturers are going up and down the land, lecturing on Russia, and Russian music is being played everywhere to "tea out of a real samovar." All this being true, perhaps you would like to hear about the little Russian boy who did most of all for Russian music. You see, Russia is about as new, in the matter of music, as America, so that there is a sympathetic fellow-feeling in the interest which we take in musical development in Russia. I might as well tell you at once that the greatest thing which Anton Rubinstein did for Russian music was to found a conservatory (a school of music), which is considered the greatest and best school of music in the whole world.

But about when he was a little hoy. He wrote a little story of his own life, and the first sentence of it reads like a sentence out of the Old Testament, because of its whole mouthfuls of unpronounceable names. Here it is:---

"I was horn on the 16th of November, 1829, in Vichvatijnetz, a village on the Dniester, near the frontier of the government of Podolsk and Bessarabia." He had a vounger brother, Nicolas, who appears in the illustration that accompanies this article. But Anton did not live long in this village with the unpronounceable name; he did not grow up a country lad, as did Verdi, but became what might be called a "child of the cities," for his family moved to Moscow, a large Russian city, as you know, and in a few years Anton became a musical prodigy, a "wonder child," and traveled all over Europe, visiting one great city after another, and playing before vast audiences.

Anton's mother played the piano, and hegan to give him music lessons while he was still a tiny boy. He belonged to a large family and all the children had to take piano lessons and practice diligently: but Anton proved to be the most musical of all, and his mother found it easy to teach him, because he loved music so much that he enjoyed practicing, and really liked to listen to his mother when she told him things about music. Then, one day, a little girl named Julia Grünherg came to their house to visit. She was only ten years old, but she played so beautifully that Madame Ruhinstein was astonished, and immediately began to ask questions about her music teacher. Julia's mamma told her about one Alexander Villoing, who was then considered the best teacher in Moscow.

The next day Madame Rubinstein took little Anton with her to Master Villoing's studio. She told the master that she wished very much to have her little boy take lessons on the piano from him, but that she could not afford to pay a high price for lessons (Anton's father kept a pencil factory, but was not very successful in business). Master Villoing listened to Anton play and then said at once that he was not pressed for money, and that he would give the boy lessons for nothing. I think Anton must have played extremely well for the master to have made this generous offer, don't you? At that time Anton was eight years old. He studied with Villoing for about five years. At thirteen his lessons ceased, and after that he never had a single piano lesson. He became a great piano virtuoso, and all that he accomplished was based upon the lessons and the practicing of those years between eight and

Afterward Rubinstein liked to tell of how careful his teacher was about the correct position of his hands, and of how he simply insisted upon care in the little details, the use of the thumb, the holding of the little finger, the manner of taking the fingers off

are apt to think do not count. Rubinstein declared that it was his teacher's firmness in the so-called small matters which helped him most in his concert playing in after life. Those were the days when "slaps and punches and cracks over the knuckles" were common and ordinary items of the piano lesson, and Rubinstein did not escape the usual punishment; but, for all, he loved and admired his teacher, and was willing enough to admit that he had been a regular rogue when a boy, always up to tricks, and, indeed, the boy brain under the brown curls was ever busy concocting mischief of one sort or another.

Men who knew him in after life said that Ruhinstein was a cultured, well-read man, who spoke many languages fluently, yet he could not remember when or how he had learned his alphabet, so entirely was his childhood taken up with music,

When ten years old he gave his first public concert in Moscow. It was a great success. He was much petted and praised, and this encouraged his teacher to take him upon a concert tour. For three years he played at all the great musical centers and in the piano rooms of almost every famous piano factory in



ANTON AND NICOLAS RUBINSTEIN.

Europe. It was in one of these piano warerooms in Paris, that the little boy Rubinstein played to the great and elegant Chopin. In London, Moscheles tells of listening to a little Russian boy, "with fingers light as feathers, yet strong as any man's." While on this concert tour he heard music as well as made it. He heard Liszt play, and immediately set to work to imitate his every gesture, trying to toss hack his tousled brown hair as Liszt did his gray mane, sitting very straight indeed and copying every trick of wrist and hand, which made his elders laugh very much. Then, too, he heard Ruhini sing, and spent hours every day trying to reproduce the tones of his glorious voice upon the piano, which imitation did the tone quality of his playing much good. At any rate, the song was always everything with Rubinstein. He made the piano sing as well as ring, and however big his tone, it was always beautiful, Joseffy said that "his tone was as the sounding of

a liquid-toned French horn," At Paris his folks tried to gain admission for him at the Conservatory, hut, like Verdi at the Milan Conservatory, he was turned away; they would not admit him. However, his mother was determined that after his three years of concertizing he should settle down to more serious study. She took him, with a brother and sister, to Berlin Germany, and here Anton studied the theory of music and how to compose, also grammar, languages, the catechism and other useful things.

Here in Berlin he knew Mendelssohn, who took a friendly interest in his music-study, and who was his model in music composition. The quiet, studious the keys, and of all the other things which children life at Berlin lasted for three years. Then, at six-

teen, he started out, all alone, "to make his fortune," to live out his own individual career-"a career in which joy and sorrow, abundance and poverty, ave. even hunger, followed one another." He suffered much and worked hard always, and so he succeeded, and this boy, born a Jew (and to be horn a Jew is worse than to be born a dog in Russia), did more than any other one man to raise the standard of music in Russia. He gave his life, his intellect. bis money, and his whole great heart to the work, and has left a splendid monument behind.

Everything about Ruhinstein was healthy and strong, grand and simple. His one great weakness was that his spoiled and flattered childhood left him without the very necessary gift of self-criticism; but he was so sincere withal, so much in love with his work, so earnest about it, and such a poet in all that he wrote, that we will not criticise.

He was always kindly in his speaking of the Americans, but our mosquitos almost ate him up when he was in this country, which grievance he could never forget. He died in 1894 .- Helena Maguire.

THE oratorio, by a curious MEMORY CORNER: coincidence, originated in the THE ORATORIO. same year as the opera. Its

germ is to be found in the Miracle Plays and so-called Moralities and Mysteries of the middle ages, by means of which a populace unable to read was taught the great truths of Biblical history

In 1600 the first oratorio, "La Rappresentazione dell' Anima e del Corpo" ("The Representation of the Soul and the Body"), by Emilio del Cavaliere. was given in Rome at the Oratory of Santa Maria in Vallicella, hence its name, Oratorio, Save for the sacred nature of the subject there was no apparent difference between it and an opera. The various allegorical characters taking part-Time, World, Life. Soul, Body, Pleasure, etc., appeared in costume and with action; the score even gives directions by which the performance may be concluded with a dance if desired. The music, too, was in the declamatory style used by Peri in his opera, "Dafne," which had been sung privately in Florence three years previously.

The work made a strong impression, but the great popularity of the opera prevented any attention being given to the oratorio for a number of years Then Giovanni Carissimi (1604-1674) did for it what Monteverde had done for the opera. He developed it, gave breadth to its form, elevation and pathos to the music. The scenic features were abandoned and a character called Historicus was introduced who recited such portions of the narrative as were necessary to the full understanding of the work in the absence of dramatic action. Carissimi's most noted follower was Alessandro Scarlatti (1659-1725). who was equally successful in opera. Alessandro Stradella, celebrated for his romantic adventures, was his most talented contemporary.

The climax of the oratorio is found in the works of its two greatest composers: Bach (1685-1750) and Handel (1685-1759). The former in his "Passions" and the numerous smaller choral compositions bearing the name of cantatas, the latter in the series of immortal oratorios that he wrote in England after his failure as an operatic impressario, mark the culmination of the form. The genial Haydn (1732-1809), though lacking the sublimity of these two predecessors, won all hearts by the charm and freshness of his "Creation."

The last great oratorio composer was Mendelssohn. In popularity his "Elijah" falls only behind "The Mes-" and is fully abreast with "The Creation."

The great names in the development of the oratorio are del Cavaliere, Carissimi, Bach, Handel, and Mendelssohn. Whether any future composer will succeed in carrying it to a higher point is doubtful; from the limitations imposed upon it by its character, it would seem that it has already reached its culmination.—F. S. Law.

LITTLE LESSONS

How many music-students (or pupils) sit in ON LITTLE THINGS: correct piano position Position AT THE PIANO. When at home and prac-

ticing? A good position and steady seat have much to do with good playing. Do not think for one moment that you can be careless about this matter and play "just as well." If this were so teachers would not be so careful to tell, and to illustrate to you, at the very first lesson

THE BEST KIND OF SEAT.

Piano players may choose between a chair, a stool, or a bench. Which is the best, and why? For piano playing a firm, steady seat is absolutely necessary. No revolving device, with or without a back, can supply this. There is a three-legged stool with broad base that is quite satisfactory; a four-legged bench, too, is very good, but the piano stool, or an ottoman (four-legged) that has a screw and is adjustable to various heights, are the poorest of all; the least desirable. Sooner or later they become unsteady, "wohhly" as we say, and squeak as the body moves sideways. Long experience on the part of the world's best teachers and pianists has led to the belief that the hest seat of all is a little, common, cane-scated chair, which furniture dealers call a "tea chair"; also a hent-wood library chair is equally good. It is scarcely possible for a teacher to provide chairs suitable and correct for the varied heights of pupils; therefore a stool, before it has become unsteady or noisy, is perhaps permissible for a lesson. But a chair is advised whenever possible, and certainly for home use always.

POSITION

The test, as regards proper height, is when the player, while seated easily and comfortably, finds his elbows just level with the keyboard. Concert players frequently sit an inch (or several inches) higher for public performance than for practice, but only for the reason that they feel a little more sense of security and command.

In teaching it is necessary at times to vary the height of a pupil's seat for the acquirement of different touches, and consequent style and tone. For example: a higher seat is required for power and hrilliancy than for the more smooth, legato, cantabile style. Correct body and arm position really come before the training of the hand, wrist, and fingers. Children and students of fifteen, sixteen, or even eighteen years, are very apt to practice at home with a high seat. The reason is plain: their strength of muscle, etc., not being sufficiently developed, they find they can play with more force and power wheu sitting high; and it is surprising how many young students (and indeed older ones too, quite often) admire mcre noise. A sure sign of crude musical taste. As a last word, then: Sit low; use a chair by all means. Your back should be erect, with a slight, inclination forward from the hips: your feet held in pedal position, or resting quietly and firmly upon the floor, directly in front of the pedals; your elhows on a level with the keyhoard, allowing the hands to rise or fall easily and gracefully at the wrist; also allowing you to play with full arm power when occasion requires,-Robert F. Chandler,

The hope of music in the "LET LITTLE coming years lies in the chil-CHILDREN COME." dren. What they become,

what they will do represents the future of music in the United States. Dr. Reinecke states most interestingly the attitude of some of the great composers toward music for children.-EDITOR.

THE recent celebration in Leipzig of the eightieth birthday of Carl Reinecke, has directed the attention of the musical world anew to the life and work of this veteran musician and composer, whose career has been one of single-hearted devotion to his art. Strong and young in spirit, because in music he finds the fountain of strength and youth, he enters as heartily to-day as in the early years of his professional life at the Leipzig Conservatory of Music into the heart and needs of childhood.

In the impressionable young mind, sensitive alike to the noble and the trivial, he sees the hope of our tonal art, and considers it the hounden duty of the creative artist to give freely of his powers to the great work of guiding and molding youthful taste. He does not expect a child to understand a colossal work of Beethoven, hut he does maintain the importance of having him so educated that he will eventually be prepared to do so. His views on this subject were expressed not long since in an article, entitled "Masters of Music in their Relations with the Child World," which appeared in the Deutsche Revue of Stuttgart.

Dr. Reinecke refers with reverence, in this article. to those tone-masters who, while standing for what was highest and best in their art, did not disdain

just how you should be seated and what sort of chair to bid little children to come unto them in the sense of the great Teacher of Mankind. He recalls to the reader's mind how the revered Cantor of the Thomas School, John Sebastian Bach, wrote beautiful and simple music for the use of his young son, Wilhelm Friedemann and others of his family and his pupils, giving evidence, in his "Little Preludes," "Two and Three Part Inventions," "French Suites," etc., of a carefully devised plan to develop in the young mind the purest, loftiest sentiments for art. Handel and Gluck, not being family men and both being absorbed in stirring public life, turned their attention rather to the wants of the great world than to those of the home and the rising generation. Nevertheless, as Dr. Reinecke reminds us. school song-books have been enriched by exquisite gems from their works, such as "See the Conquering Hero," from "Judas Maccabæus," and "What a Charm, what a Majesty," from "Iphigenie in Aulis."

Of Mozart, the doctor says that "he who, although widely traveled, had early founded a home of his own often turned his lyre for the benefit of the child, and his name is lacking in scarcely any iuvenile song-book. And," he continues, "how much e (Mozart) has written for the beginner in pianoplaying! By this is not meant his two-hand sonatas. which for the most part are beyond the child's comprehension and which it is a grave mistake to use as teaching material, but rather his charming fourhand sonatas, with their movements laden now with sunny hrightness, now with profound pathos, and numbers of his variations and exquisite bagatelles. which he wrote when himself a child, with a wonderfully delicate sense of form,"

He refers, too, to Haydn, the father of our modern symphony, who wrote also a child's symphony and some delightful four-hand variations, "Il Maestro e lo Scolare," hesides many piano sonatas for four hands, and variations and sonatas for two hands unquestionably designed for young players. Even the solitary Beethoven, he says, who was, in spite of all that has been indicated to the contrary. in word and picture, more inclined to rise to sunny heights than to descend to unfathomable depths. was mindful of the Saviour's words. Besides a fascinating little trio, in one movement, "To my Girl Friend M. B." (Maximiliane Brentano), he wrote ravishing little piano pieces: "Für Elise," a fourhand sonata, and groups of variations, sonatas, and other things for two hands which were unquestionably designed for youth. Nor must his children's songs be forgotten.

Other masters to whom the veteran doctor of music refers as having bidden little children to come unto them are Weber, Mendelssohn, Schumann, and Brahams, the latter of whom wrote many songs, with easy piano accompaniments, for the children of Robert and Clara Schumann. He concludes with the following words, which show how deep his feelings are on the subject and how ready he has been to make sacrifices for the benefit of the child world:--

"Whether anything may be expected for youth from the modern masters whose fame is now spreading over the earth time alone can tell. It must he admitted that those who create great historic paintings, tragedies, symphonies, and oratories are accomplishing more glorious achievements than those who illustrate nurscry stories, or write rhymes or melodies for the little folk, and yet, as we have seen, the one does not exclude the other, nor is it by any means a thankless task to serve the child world. This the writer has himself experienced. At the same time-the reader must pardon me if I utter a brief word nro dome.

"My children's songs and other juvenile compositions have occasionally caused me moments of discontent hecause I could not conceal from myself the fact that to a certain extent they stood in the way of my larger works. Surely a composer may be forgiven if he does not like to see his more important creations overshadowed. However that may be, there is one advantage which producing for childhood has for itself alone. It is this: While experience teaches that the view point, the artistic taste, ave, even the trend of human sentiment. changes in the course of years, so that many things which moved our fathers to tear's leave us cold today, even appear absurd to us, we notice that the unspoiled child of the present has precisely the same gladly receive the suggestions of The ETUDE.—Mrs. emotions the child of a hundred years ago felt. O. B. Bishop.

Little ones of our day listen to the story of Little Snow White' with the same reverence it awakened in their forefathers and foremothers, play the same games these played and sing with the same delight their favorite songs. And for ages to come what is to-day regarded as genuine juvenile music will fall with as joyous a ring from the lips of the small folk as at present, while perhaps much that now thrills the great heart of humanity may have long been forgotten. Noble seed sown in the heart of childhood will bring forth fruit a hundredfold and the sower will have a glorious reward in the harvest." -Aubertine Woodward Moore.

On February 6 CLUB CORRESPONDENCE. the music pupils of St. Joseph's Academy organized the St. Cecilia Progressive Club, with a membership of eleven. We meet every Saturday. Our program will include reading "First Studies in Music Biography," followed by musical games. Our club colors are to be light blue and white, fastened with the St. Cecilia pin. Our motto is: "Every day that we spend without learning something is a day lost" (Beethoven). We pay fifteen cents a month

We have organized a "Children's Musical Club" of nine members. We meet four times a month, and study theory, rudiments, musical history, and the biographies of the great musicians, and also play musical games. Our first club meeting was on January 27. We charge ten cents initiation fee: this money we use for the purposes of recitals, trips, etc. We read THE ETUDE musical stories. We expect to do fine work. Mrs. M. L. Hansen is the musical director and organizer. To the best of our knowledge this is the only musical club in Los Angeles .- Prudence Farmer, Sec.

and five cents for absence, -Annie Spellman, Sec.

I have a music club among my pupils which meets once a week. They answer to roll-call with a musical term and definition. Once a month we study some composer and have the children play for each other. At the other three meetings I give them drills in scales and some blackboard work. They seem to get a little tired of the work now. Will you please suggest some ways of interesting them, and other things I could teach them?-Dollle Flem-

[Read the correspondence from other clubs for hints as to means to interest pupils .- EDITOR.]

The young pupils of the class of Miss Ella L. Fuchs have organized a musical club-the "Orpheus Music Cluh"-which meets every Saturday. Their teacher is preparing a musicale for the club members exclusively, which will be a novelty in its line. The stage will be arranged to represent a parlor, all of those named in the program being seated on the stage during the whole performance. The first number will be a chorus by the little folks, the words of which have been written by one of them, and set to music by Miss Fuchs. This will be followed by two or three essays on the masters of music, solos, and duets. The busts of those composers will be tastefully arranged on the stage. The color scheme agreed upon is pink, the children wearing carnations and ribbons of the same color, also their club buttons, presented by their teacher for Christmas. The program will be classical, with the exception of one or two light numbers.-Ella Fuchs

The pupils of our harmony class met in Miss Maggie B. Parkhouse's studio, January 28, and organized a club of fifteen members. We are to be known as the "Crescendo Club." At each meeting a well-prepared musical program is rendered, consisting of piano and vocal selections and readings from THE ETUDE.—Ella Granthan, Sec.

On February 17 the "Mozart Musical Club" was organized, with a membership of twelve. At our next meeting, two weeks hence, we will study the life of Mozart.—Corinne Howry, Pres.

My pupils and I have organized a club, to be known as the "Musical History Club." We held our first meeting January 28. Meetings will be held twice a month. We will study the lives of the great musicians, their works; play musical games, and give selections on the piano. We intend to follow closely the work on the "CHILDREN'S PAGE," and

THE ETUDE

A Monthly Journal for the Musician, the

Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents.
Foreign Postage, 72 Cents. Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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NAPOLEON once said the greatest general is the one who makes the fewest mistakes. This selfevident aphorism may be applied to the matter of teaching with as much pertinency as to generalship.

There is, however, this difference: mistakes of generalship may result in sudden and painful death to the general; but mistakes in teaching may be continued indefinitely and the only death is that which accrues to the musical aspirations or results of the

pupil.

If the music teacher were held to answer with his life or his liherty for the musical condition of his pupils after each year of study, there would be a lot of difference in the instruction offered. Not to make mistakes in the pedagogic profession means a lot more of thought and care than the average teacher is willing to give the subject.

It is unfortunate that instructors persist on borrowing from the legal profession the idea of precedent. A lawyer who finds a strong precedent for the judgment he wants is pretty liable to win his case. But this is not necessarily true of the teacher. The precedent he follows is too often the methods and the materials that were used on him when he was a student. Because they were so used, he jumps to the conclusion that they must of necessity fit every other case.

The trouble with this assumption is that ninetynine out of one hundred pupils he may have will be of different mental and physical construction from himself, and their home environment and inheritance will be different. To meet this he must suit the method to the student, must modify the plans of his student days to the individualities of his pupils. Only by so doing can be escape the failure of making a series of mistakes, for the mistakes prove him a failure.

OH, for a Carnegie, to discover the musical world! This elaborate endower of libraries has not confined himself to furnishing the people novels to read and histories to stand on the shelves, but a few years ago gave \$10,000,000 to promote scientific research. This forms the basis of the Carnegie Institution, which last year appropriated \$350,000, dividing this sum among over a hundred scientific men, for the promotion of their studies in practical science.

This will, in a large measure, free them from the necessity of grinding lahor of a kind unprofitable to the world at large and will enable them to give their time and knowledge to the furtherance of experiments that will redound to the good of mankind. As an instance of the kind of men assisted by this fund. there may be cited Luther Burbank, of California. who, by his horticultural experiments has added a number of new varieties of fruits and vegetables to the list of practical foods.

Now, if Mr. Carnegie would discover the musical world and give it even half as much encouragement, what great artistic results might come from America. Our hest composers are, of necessity, driven to nerveracking hours of teaching; our musical writers are not free to continue their studies and researches. They must dig for the dollar that is to sustain life. Consequently, each class can do but a portion of the composition and the writing that it might do if the necessity for the struggle for mere existence were removed. True, much music has been the outcome of poverty, sickness, and despair; but how much more might have resulted had Mozart, and Schubert, and Franz, and countless others, been placed beyond the reach of poverty.

If, every year, only ten men in this country—the most likely ten-were relieved of all necessity for distasteful work and permitted to give their best endeavors to composition, what an array of artistic works might come from American pens. There were men whose only place in history was made by their giving financial support to one of the greatest composers. Carnegie has already made such a place in other lines; but, did he turn his attention to the art world, his post-mortem fame would shine in still greater light and his legacy to the world would add much to its future joy and satisfaction.

DURING the fall of 1903 a company of English educators, representing every possible educational calling, known as the Mosley Educational Commission, visited the United States, with the object of studying educational work in this country. Mr. Alfred Mosley, who financed the commission, and who invited the inquiry. was a business partner of the late Cecil Rhodes in South Africa. He was struck with the sagacity, skill, and intelligence of Americans that he met there, particularly engineers, so that he became eager to know something of the system that could turn out so many

The report of this commission, made to Mr. Mosley on their return to England, was published recently. In reading some comments made upon it by Dr. Wm. T. Harris, Commissioner of Education for the United States, we were attracted by some defects in our system of education as pointed out by the commission. It might reasonably be expected that emphasis would be laid upon scientific and technical points, especially relating to mechanical work, hy a commission which was, after all, interested in our system from an industrial point of view. Yet three defects adicated by this commission came right home to those persons who are engaged in teaching music. These three points are: The large preponderance of women teachers, neglect of music talent, and inferior music instruction. Of course it is to be understood that these criticisms apply to music in the public schools. In a partial report of an address by Prof. Horatio W. Parker, before the Connecticut State Teachers' Association, printed in THE ETUDE for March, some reference was made to these facts. So far, there is no opportunity for special musical talent to be developed by means of public school work. No training is offered, and a child whose parents cannot afford a private teacher must go without or wait until a better time may come. The instruction offered in the schools is not such as to develop latent talent, or to lay the foundation of intelligent appreciation of music. Professor Parker called attention to some things that show that educators are waking to an appreciation of the value musical training has in promoting mental discipline and intellectual development. The members of the Mosley Commission agree with the most advanced position taken by American educators, namely, that a sound and thorough musical training is an aid in rounding out a man, and preventing him from narrowing his energies into purely commercial and industrial channels; it is the medium most generally adapted to promote the feeling for art and an understanding of its principles. such as the business world needs.

Another point made by the commission, the large preponderance of women teachers, is just as applicable to the music teaching profession as it is to public school work. Yet we cannot believe it is merely a matter of sex. Both of the sexes show limitations when it comes to teaching music. Women teachers have a place, and an important place, a place that no honest educator will try to fill otherwise. The real gist of the question is fitness and thorough preparation, a knowledge of the work to be done, and a resolute endeavor to meet the demands.

To-day higher qualities of mind and character are being called for, and students who are intending to ha teachers may well accept the fact, and make up their minds to suit the highest possible demands. If the public school system does more for the cause of music, the professional musician, being spared certain drudgery, can work more for the art.

A WELL-KNOWN lecturer on musical topics drew a happy distinction in saying: "We can be instructed. but we cannot be educated; others may instruct us but we educate ourselves." Some pupils appear to think that their teachers must educate as well as instruct them, and then wonder that they do not advance in their art. To such may be recommended a consideration of Schumann's dictum: "There are no good teachers unless there are good pupils; the latter must do at least as much as the former."

Said a friend to a music teacher: "Miss Blank tells me she has studied with you three years." "She is mistaken," was the answer. "She has taken lessons from me three years; as for studying-that is quite another matter."

Instruction is external; it is the sowing of the seed, the tilling of the field, the clearing away of ohstacles to the growth of the incipient germ. Ein cation is internal; it is the development of the seed hy an inward force which bursts the encumbering shell and presses to the light, there to blossom and fruit, after the laws of its being. The giving of lessons may be instruction; the mere taking of them is by no means education-let neither teacher no pupil be deceived in this.

Nor long before his death Theodore Thomas de clared that the interpretation of the older classics was seriously compromised by the modern spirit of intensity which weights them with an emotional feeling foreign to their nature. On the same ground he took exception to any great technical finish in their execution. The violin bows were clumsier in former days, he said; the whole style of playing was different; there was no passion and nothing of the dramatic feeling of the present in it. He coacluded by saying that things would soon come to such a pass that museums would have to be started to exhibit the traditional style of playing the old masters; in one room Bach might be heard correctly played; Haydn in another; Mozart in still another

This is but a phase of the never-ending struggle between the old and the new, the conflict between conservatism and radicalism to which we owe all of progress and development, not alone in art, but in morals, politics, society, and outward conditions as well. The French say, "An omelet cannot be made without breaking eggs;" that is, no advance can be made without the loss of something that may be regretted. The first opera which sounded the knell of the elaborate contrapuntal school perfected by Palestrina and di Lasso, made but a poor show in comparison with the complex scores of these masters. It was, however, but a reculer pour mieux sauter-"a falling back, the better to leap." In the independence of this thin, crude, undeveloped music from cholastic trammels lay all the rich possibilities for the future of the art. Since then we have eaten of the fruit of the tree of knowledge; the naïveté, the clearness of thought, the tranquil enjoyment of beauty for beauty's sake, are more or less clouded over to us by the pale cast of thought.

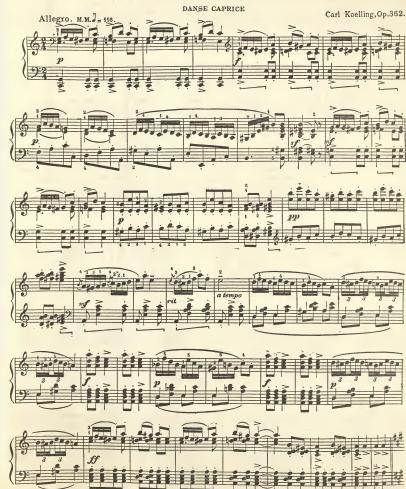
That a reaction in the direction of greater simplicity will come is hardly to be doubted. Modern music, in its growing intricacy and complexity, is becoming dangerously topheavy; but this will correct itself. Means may be complex, but clearness of expression is indispensable—the one does not exclude the other; this our composers are begining to realize and are striving for it. A simplicity which is the result of a clumsy violin bow is not the ideal simplicity; this should come from definite thought and understanding of the effect desired, rather than from lack of technical or mechanical detail.

THE true educator investigates the claims that are made for any method or text-book that may be offered to him, and also seeks to devise effective ways and means of his own, as they may be required by the work he is engaged in doing. His aim is to apply the methods by which scientists reach firm ground, that is, analysis, comparison, and carefully formed judgments, with trial, if the latter be possible.

To Miss Sophia Matthiers

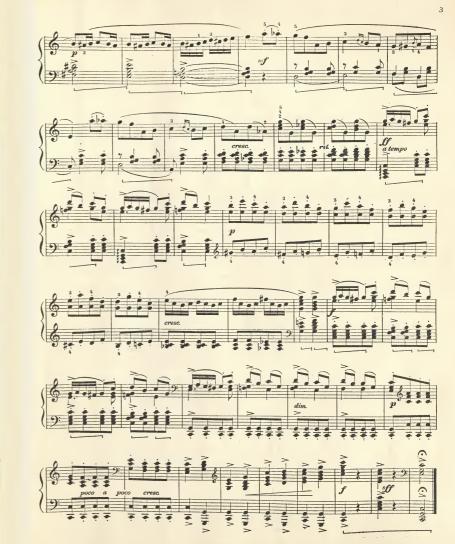
FROM NORWAY

AUS NORWEGEN



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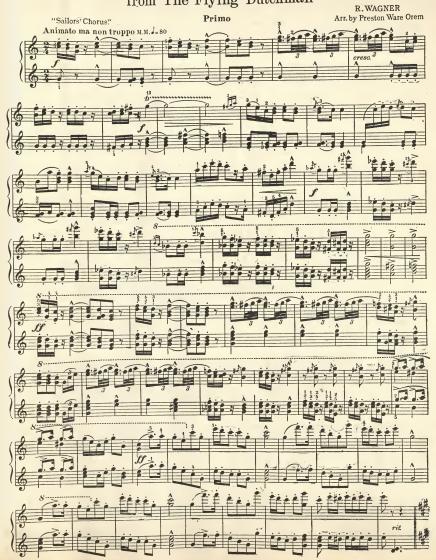


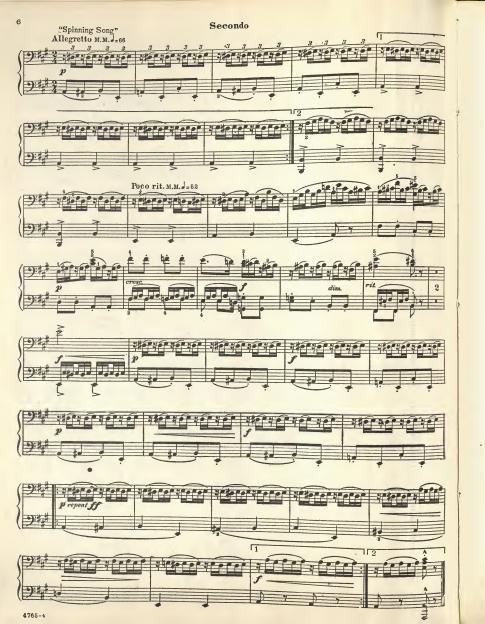
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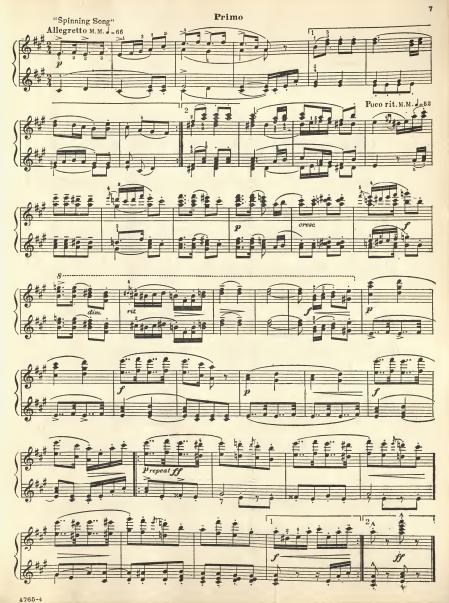


"Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

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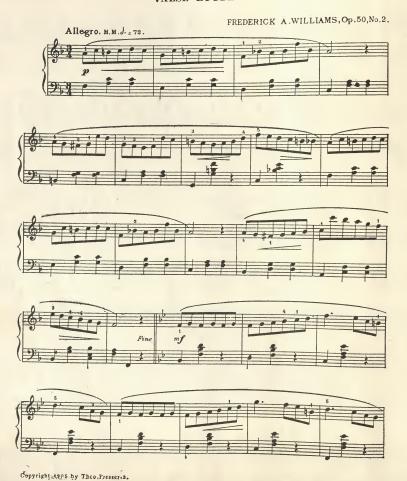


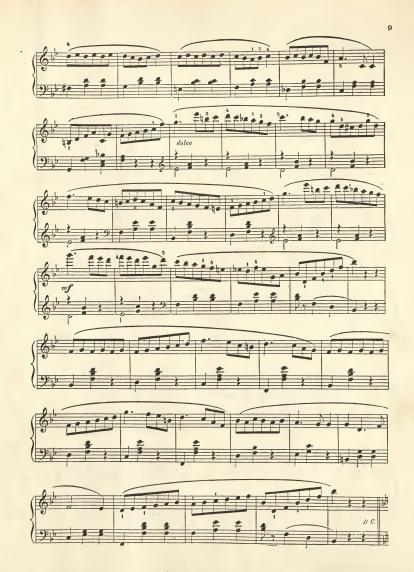




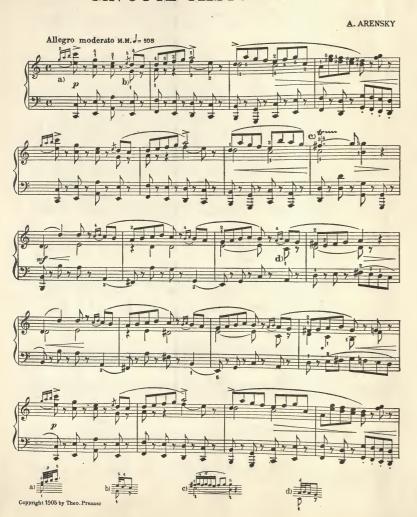
FOREST SPRITES

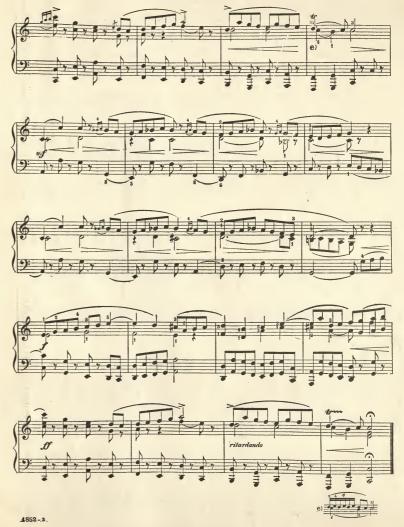
VALSE-ETUDE





Nº 4852 GAVOTTE PASTORALE



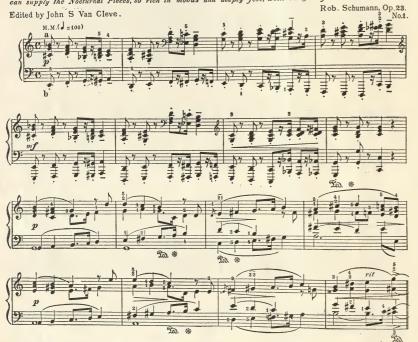


NACHTSTÜCKE No1

Nocturne.

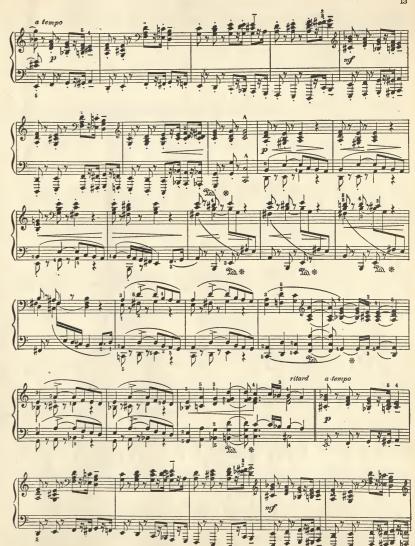
Schumann composed these pieces in 1859 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentiment, I had it in the days from March 24 to 27 when at my new composition" (probably No.1) In it occurs a passage to which I continually reverted; it is as if my new composition" (probably No.1) In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, some one ground "O God" out of a heavy heart. In the composing, for a title, I always came back to unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this; "Funeral-Fankay" Is it not remarkable? In composing, too, I was oftense wrought up that lears flowed this; "Funeral-Fankay" Is it not remarkable? In composing, too, I was oftense wrought up that lears flowed this; "Funeral Fankay" Is it not remarkable? In composing, too, I was oftense and now all was clear to many and the proposing to the composing to the composition of th get I knew not why and had no reason for it then came Thereas's letter, and now all was clear to me' (his brother lay dyiny) and in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal Pieces," What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion?

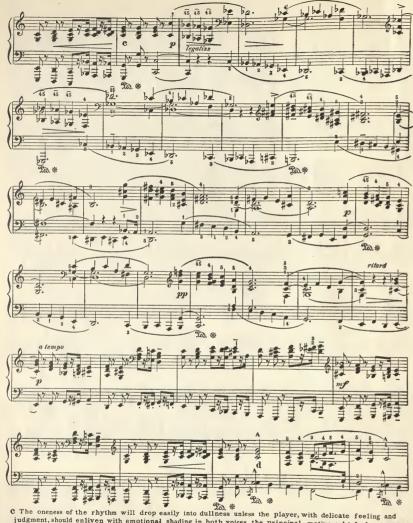
To the advantage of the pieces these superscriptions, which find their justification in the above descri bed state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.



a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirgelike character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five consists of two elements, a measure private of three notes in eighting and sixteening and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost promina-nce to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony, b Change the pedal at each new chord, hence in the first seven measures, four times in each measure.

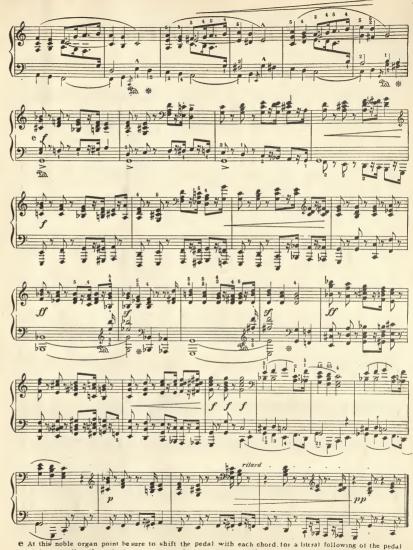
the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.



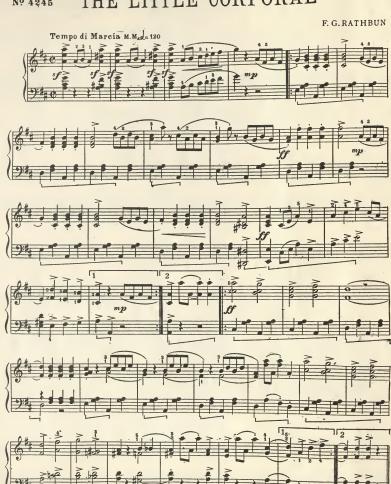


judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

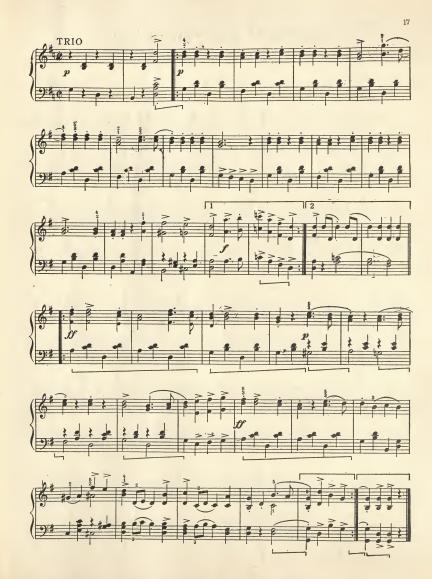
d The motive should here and in both voices in the subsequent measures, be energetically



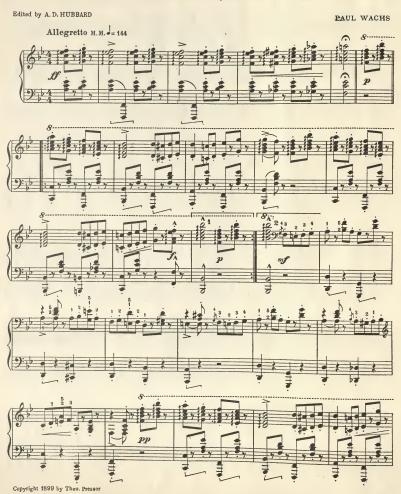
mark by extending through the measure would generate an intolerable jangle of confusion Pronounce the bass G; - with organ-like firmness and retain it with the finger

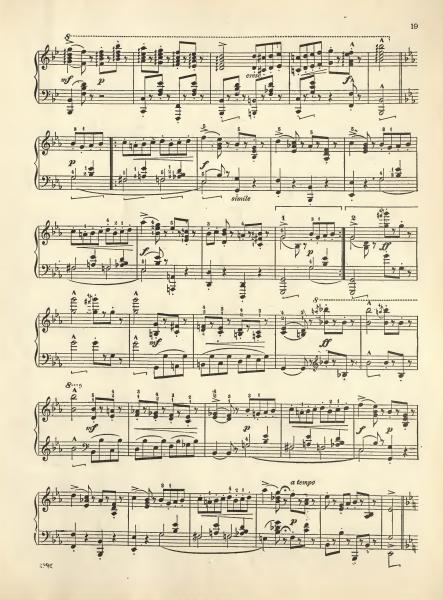


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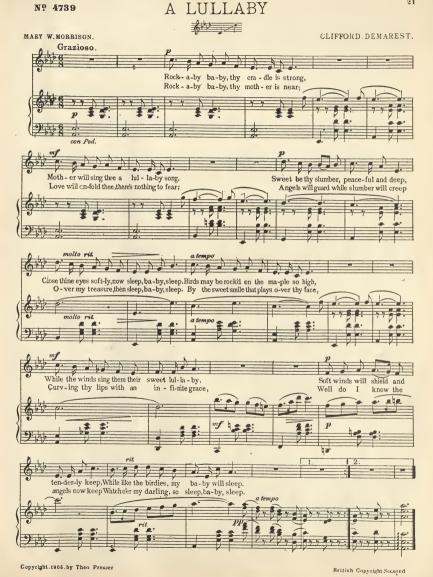


LE PAS DES BOUQUETIÈRES









A PRAYER OF LOVE

HEINRICH HEINE

WM. H. PONTIUS









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EPARTMENT Conducted by H.W. Greene

A MUSIC TEACHERS' ASSOCIATION.

THE Editor of THE ETUDE has just handed me a copy of the year book and register of "The Incorporated Society of Musicians," of England, which, in view of the recent discussion on a prospective Singing Masters' Guild, makes interesting, if not instructive reading.

The Incorporated Society of Musicians, which, for convenience, we will designate the L. S. M., is the most prominent example of successful organization among musicians in the world. Its membership of 2000 is divided into twenty-five sections; representing, by a fairly equal distribution, England, Scotland, and Wales. The society is now in the twentysecond year of its growth. The intelligence and care with which the work of organization has been carried forward has resulted, not only in securing for its members an unquestioned standing, but for the public, protection from incompetents and charlatans Of its 2000 membership over 600 have qualified as licentiates of the "Incorporated Society of Musicians," by passing the rather exacting examinations of the society. Hence, the L. I. S. M. after the name of a teacher carries weight, and, in a comparative sense, distinction. Since its formation in 1882, the society has been making a persistent fight to secure legal registration of teachers. The matter has been taken up by Parliament, but not yet brought to a successful issue. The following, quoted from the society's year book, applies with equal force to conditions on this side of the Atlantic, and it is to be hoped that the legal registration of teachers of music is a dream soon to be realized in both

"Up to the present time, there has been no legal registration of teachers of music, with the result that there has been no defined 'musical profession. The term profession implies a body, entrance into which can only be obtained by those possessing the requisite knowledge to discharge the duties entrusted to the profession. Lawyers are required to know the law, medical men, medicine, and so throughout; but the 'musical professor' hitherto has been a sort of 'no man's land,' without definitions of limits; a body anyone could join at pleasure, whether qualified or not, and which, until the formation of the society, did not even possess a general association to represent it, and safeguard its interests. An authorized system of registration in the hands of a representative musical council would change all this, would draw a line of demarcation between trained and untrained teachers, would be a guide and protection to the public, and, by securing better teaching, would lead to a higher development of the art."

All efforts toward enlisting the cooperation or sympathy of any considerable number of the leading musicians of this country in organized work have hitherto failed. The reasons for this failure are probably to be found in the conditions under which the efforts were made, and the shape that such experiments have taken. It would be natural to expect all movements for the betterment of the cause would begin at the top and the benefit reaped by lifting others less fortunate or less gifted as near to the top as possible. Herein lies the only hope of successful organization in the United States. The society under consideration seems to have been exceptionally fortunate in this regard. Over 1300 of its members hold Doctor's, Bachelor's, Fellow's, and Associate's degrees, there being 72 Doctors of Music and 148 Bachelors of Music in the membership.

Dr. Heary Hiles presided over the first meeting of the society and its membership from the start has included the names of the foremest among English musicians, such as Sir John Stalmer, Sir Joseph Barnby, Sir A. C. Mackenzie, Mr. A. Randegrer, Dr. Frederie H. Coven, and scores of others equally well known here. Not only have these mes shown a markful niterest in the work, but they have con-

tributed papers and assisted in the programs which have added greatly to the prestige of the I. S. M.

In addition to its educational and social features, it has been able, by virtue of sound business methods, to support an Orphanage for the Children of Musicians. It does not confine its benefactions to those who have been members of the society. This alone affords all the argument necessary for the support of the profession. Its method of management comprehends intimate connection between the home office of the society and its out-lying sections. Each section elects a member of the Sectional Council to act as a delegate to the annual General Council. The expenses of the delegate are paid from the funds of the General Council. Each section must pay one half its receipts into the General Treasury, the balance being retained for the expenses of the section. The year book is a well printed and bound volume of 244 pages, devoted entirely to the business and registry of the society, not containing any programs, reports of meetings, or addresses. Such a society could well be taken as a model for organization of the profession in America, but, as stated above, or ganization, to succeed, must begin at the top, and how little hope or prospect there is of our professional leaders taking up the work? Why is it? In the next issue we will review the examinations for the first, second, third, and fourth grades in singing, passing of which entitles the applicant to his certificate of L. I. S. M. It is precisely what we intended to do in this issue, but the magnitude of the general work the society is doing impressed us so favorably that we find our space exhausted before arriving at the matter special to our department.

SINGING, AS A MEANS OF ACQUIRING A PRACTICAL PSYCHOLOGY.

BY W. HENRI ZAY,

To rms average individual singing is but a pretty geomplishment, or a means of livelihood; it may be both, but this view of the really great art is a most limited one. A few go a step further, and have some vague idea that it is good for the lungs; but it has practically never been recognized as a means of developing the physical, mental, nervous, and intuitive forces, which are the finer feaulties of man, and which, when discovered and controlled, go to make a practical psychology.

The reason for this general idea is not difficult to understand; it is an impression made by the bad singing constantly heard, both from professionals and amateurs. Both classes have their excuses—insufficient study, bad teaching; one must make his living, while the other does his best to amuse.

There is an inherent desire in the human being to make a vocal sound, and a good loud one; it is a healthy and natural impulse; it makes one feel good; it is a natural desire to give expression to feelings and emotions which could not be expressed by mere words. It does not necessarily mean that he wants to be heard, because he will sing in solitude -a great deal more, perhaps, than in the presence of others. Probably the singer himself enjoys the sen sation of making the sound, that is, feeling the pleasant vibrations of the body, more than he does the hearing of his voice, even supposing the sound to be a good one; but as the listener only experiences the effect of his exertions, and does not have the pleasant bodily glow which the singer feels, it is only fair to make that sound as nearly as possible a sympa-thetically correct expression of the impulse of the singer, so that the sound will communicate a similar emotion to the listener. This is the primary object of singing-it is the natural expression of emotion.

Every art has its technic, the object of which is to acquire and preserve such natural conditions that the expression of nature shall be spontaneous and convincing. To sing or speak with expression, one must discover the sound representing the combina-

tion of forces which make one's personality, and along or spack with the whole body; for voice, though it is the source of the property of the

It has been said, "Why study voice to acquire it?" I answer, "It seems the quickest way to find it." The first step in studying singing is to acquire a perfect breath control; and in this practice is laid the foundation for an all-round development, the possibilities of which are almost unlimited. First of all the lungs are expanded to their utmost capacity, thus increasing the amount of air consumed and absorbing a greater supply of oxygen, which of itself would act as a purifier and tonic. Then doing breathing exercises is a vigorous exertion and quickens the circula tion; while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat of all strain and unnecessary friction, and strengthen it, so that sore throats should never trouble one. The strengthening of the chest, and the vibrations of the sound in the head and nasal cavities, keep them in a healthy state, so that colds should be most rare, almost unknown. A clear head generally means a clear eye, a keen ear; and such conditions encourage mental activity.

One arrives at these conditions by having a breath condition of the voice—with the threat, jaw, neck, and shoulders perfectly loose, and all the muscles in a state of active elasticity; all resonating cavities must be well open and in use, giving the voice a clear, round sound, full of depth and overtone—a pure spontaneous sound which might be called the abstract sound of the voice.

Yet something more is wanted to make the sound complete and expressive, a quality usually termed "soul." Where is that to come from? The physical and mental powers accomplish a great deal, but at a point they stop, leaving something of vital im portance yet to be realized. We find that we must seek for another force greater and more elusive-the "soul" force which is an inspiration to self and has a magnetic influence on others. This is the most difficult part of voice production to acquire, but steady progress is certain, if practice is properly directed. It is a development on breath control. The student begins to feel that the chest, round which are the muscles which control the breath, is also the center of emotion; by constant practice he learns to concentrate his nervous and emotional energies, com bine them with the physical, and thus give an intelli gent expression of his great emotional force. It is a grand sympathetic union of all man's best qualities and energies, with which to make his greatest efforts of any nature or description.

Nothing seems so nearly allied to this force, or ex presses it so surely and perhaps easily, as the human voice. Voice is vocalized breath. Breathing create: impulse, power, and strength. To make the sound inspires proper conditions for concentrating one's forces. By hearing the sound the practiced ear can tell whether the concentration is complete. To be able to infuse this quality into the voice is to com pletely express one's self vocally, whether singing or speaking; there are times when everyone does it. spontaneously and unconsciously, but the art is to be able to do it at will. Nerve force is tremendously useful, but how often, from lack of control, it is more embarrassing than beneficial! Breath control is the only real cure for nervousness. Nerves should be our slaves, not our oppressors; nerves, the most valuable assistant of the performer when controlled become his undoing when running riot.

In finding this control of the nervous and emotional energies, we discover a new force or power, which is the greatest help to us in every way, as well as in singing. It is something more than mere will power, something more than mental effort; it is the finding of one's finest impulses and feelings,

uniting these with one's physical energy and with this great combined physical, emotional, and nervous energy, giving a grand expression of one's self in the voice, if singing or speaking; in the gesture, if acting; in the work, if occupied otherwise; or in the healthful, hopeful bearing, if simply living.

To study singing on these lines is a subject full of absorbing, human interest; it is a self-analysis, an investigation always interesting. In becoming a master of self, one becomes a creator, and re-creates everything performed, giving it the touch of his own personality, without which any performance is vapid and characterless. Originality is stimulated and developed, this quality being absolutely indispensable to the artist. A true voice production is not a pretty noise, but an expression of self-full of sympathy, dignity, breadth, and power and it inspires one with confidence and self-possession. Many a singer and actor conscious of an inborn power and depth of feeling, bas been prevented from attaining success by a hampered production which could never avarage what he felt

Breathing is the foundation of all ancient philosophy of self control, and as a cure for mind and body is unequaled. It is a remedy for all nervous disorders, pulmonary diseases, and general debility. The babit of full breathing would soon drive away most of the common ailments of mankind.

It is through a breath control that the student learns to project a force, visible to an audience, and commonly known as "creating an atmosphere." The nower to do this is absolutely necessary to an artist and no great success is possible without it. To be able to summon such a force at will, and use it-not only to affect others, but as an inspiration to selfis to know what is meant by the true expression of self, and to know what really constitutes true vocal expression. To be fully understood it must be felt; no mental appreciation will quite grasp it.

This force-the emotional or nervous energy, the psychic or soul force of the human body-should be analyzed and understood by every would-be artist. It should be controlled at will; it is the "Ego," the self within. It is this energy, this personality, which plays upon the instrument at the throat, and upon the expression of every feature and muscle.

The uses of this force outside singing arc practically unlimited. It strengthens mind and body; its discovery should make one better and nobler, stronger in purpose, more hopeful and huoyant in disposition; it should banish fear of any kind, and generally tone up an individual mentally, morally, and physically. It is man's best helper; it is, in fact, man himself in his best form, filled with the truest and noblest impulses.

The control of this force is by no means chimerical. but quite possible, and wonderfully practical: simplicity is its chief characteristic. It is the control of this force which constitutes what might be called a "Practical Psychology." It is this force which most interesting to others. It is this which must be expressed in singing, painting, acting, or work of any receptive mind, and muscular freedom. kind, to reveal the master .- Occasional Papers,

FACIAL CONTROL AND TONE PRODUCTION.

BY ALEXANDER HENNEMAN.

ALL muscles in the human hody are correlated and are found in three distinct groups, termed voluntary. semi-voluntary, and involuntary.

The voluntary muscles obey commands of the will. They are the muscles that act when I raise my arm or make any intentional movement; the semi-voluntary muscles are such as move the uvula, the ears, the diaphragm, etc., which, ordinarily, will not do one's bidding, but can, hy training and practice, be brought under control; involuntary muscles are such that we are not conscious of and cannot control in any way. They are in groups that act on the heart, the blood-vessels, the cells of the lungs, in fact on the functions of the vital organs and human organism generally. By way of digression, it is interesting to note that muscles in different animals appear under different groups. The muscles of the foot in the camel are involuntary. They spread the foot as it descends and contract it as it ascends, without any volition on the part of the animal. In the cat they are voluntary, she being able to withdraw or distend her claws at will. The muscles of the ears in the human are semi-voluntary; in the mule they are voluntary, and form one of the distinguishing from the throat and is placed on the face; conscious-

features of this useful, though stubborn, quadruped. To return to the muscles in which the singer is interested, we find them in the voluntary and semivoluntary groups. Now, since these two groups can be controlled, and all are inter-connected, we have an aid in applying these forces in a manner that will lead to beneficial results

As the face so the throat: Pinch the face into wrinkles, and you can rest assured the throat is also in wrinkles. Try it for yourself. Frown or assume a cared, unnatural look, and note the sensation about the throat. That comes from the correlation of the nerves and the muscles, all of which are connected, one influencing the other. As in an electric power plant the dynamos, wires, switches, and all machines and appliances operated are intimately connected, and no single part of the entire complicated mechanism can be influenced without it in turn transferring this influence to other parts, so any set of nerves and muscles in action will affect other groups. In the case of the frowning singer the face muscles directly affect the neck muscles, while these in turn transfer the influence to the larynx and other vital vocal narts.

We cannot by will control the inner muscles of the larynx and only indirectly many of the throat. But we can move the face; for anybody can frown if he wish, or look pleasant if he desire. The state of these face muscles is transferred to the lower group. If the face is placid and muscularly relaxed, the throat will most likely also be; for nobody can sing a forced tone and not show it in the face; and no strained face will be seen when the tone is really free and easy. Rest assured, though the tone sounds free, if the face is strained, "all is not well" in the throat

Some singers draw these face muscles every time they attempt to sing. This is a bad habit, but sometimes only a habit which, if changed, will relieve the throat. Others frown, not from an original habit, but because the tone produced is so badly placed that the entire complex of muscles about the neck and face are affected by the strained vocal muscles The cure of the former is easy, as we act directly on the muscles of the face. The cure of the latter is more difficult for we act on the original offenders by working with the face muscles, which, in turn, influence the lower group,

Expression is not demanded of the heginner, and the rudimentary exercises are devoid of style and emotion. What the singer seeks first and foremost is correct placement, an easy tone, and a free delivery. A cheerful expression demands a face both animated and relaxed. Laughter, the extreme joyous emotion, a state of complete relaxation. Observe when in the midst of some difficult feat you are forced to laugh. At once all control is gone. Anger, the other extreme, develops a condition in which muscular tension and rigidity are paramount. The happy medium lies between, and that is, in cheerfulness. represents our personality, and is the quality in us The singer will find cheerfulness to be associated with confidence, an alert and well-poised body, a

> Now for a practical demonstration of these asser tions: Place a mirror near by and at times look into it to see just how you look. If your tone production is faulty on high notes, for instance, you will observe as you ascend the scale, that the face becomes more and more drawn. The higher you go the more the face shows the strain. This is caused by some incorrect action of the vocal muscles. To explain the action or to control this delicate and complex phenomena is difficult, for, as an eminent authority says: "The action of the throat muscles in singing is so excessively complicated that no one has yet been able to dispel the mystery which surrounds the whole subject of voice production." This voluntary control, I repeat, is difficult, sometimes impossible. But to look cheerful, to smile, to think the work is easy, to attack the scale with confidence, to hold the face in the same expression, is not impossible. If, at first, the wrinkles come, it will not be long before they disappear. If tone production is easy on certain tones observe the expression on the face at this range and then do not allow the face to change for other tones.

> Above we said all muscles are correlated; influences are transmitted to other groups; and so on. Now this is just what will happen here. The eased condition of the facial muscles is transmitted to the throat muscles. More than that, attention is taken

ness is transferred from the vocal apparatus to the face, where it cannot harm as it does when the mind is on the throat; the thoughts are no more frantically centered on the coming doubtful notes, but on keeping the expression placid and reducing all strain. The singing at once hecomes more intuitive and less mechanical. You sing because you follow a mental impulse that pictures a certain musical phrase to you; you cease to think of the position and action necessary to get the last high note on the top of the figure; and, instead, you confidently sing on, allowing the easy condition of the good tones to be carried along to more difficult ones.

This rudimentary work is also advantageous for later demands. The pupil's face is his canvas on which he expects to paint the emotions of his song. As the painter's canvas at first is given a neutral shade on which the richer colors are then placed, so the placid, cheerful expression, which lies about midway between emotional extremes, is a fitting background to prepare for the coming kaleidoscope of lines and colors

A complete shifting of existing conditions is an excellent procedure to aid you in getting control of these muscles. It destroys the bold babit has on you. If you note that your eyes look upward, then look down on the floor. If your gaze has been downward, then send it upward. Should you find that you stare at one spot, then let your eyes roam about. In other words, counteract existing conditions by creating new ones. The simple fact of having changed the position of certain groups of muscles weakens the power of the other sets and your will and determination step in as masters over muscles which have been weakened by finding themselves in new conditions and with new companions.

As a dangerous mob is routed and thrown into confusion by simply turning the fire hose on it, so too your unruly muscles, powerful from habit and secure by association, hecome amenable and more docile under changed conditions. Rest assured, if a stream of cold water can disconcert so great, so powerful, and so complex a body as an excited mob really is, then do not fear that in your little vocal kingdom you cannot overcome intrigue and mob rule if you catch the little fellows unaware and lead them into surprises.

BEWARE OF FADS.

BY W. R. MOYSEY.

[The following article was sent to THE ETUDE in the form of a letter. The Editor of the VOCAL DE-PARTMENT has made some revisions and added a caption to it. We regret that between the time of the writing of this article and its publication in THE ETUDE the author was called away from his life work.

Being a singer and teacher of singing, I have been much interested in what has been written from time to time about the voice and vocal metbods. I have had so many and varied experiences myself that it will be a pleasure to help some younger teacher or singer. As one grows older and sums up his experiences in vocal study and practice he feels that much valuable time is taken talking method that can be better spent in practice; in fact the study or talk about method has become a fad.

What reason is there for spending most of the lesson hour talking method to a beginner? Give an example of how to place the tone, which tone must include the right power, quality, and ease of production, which is right method. A student who is musical will soon grasp the pleasant, easy production of tone; when the voice has become free in its entire range that is the time to speak about method, and then a pupil will he able to see the application.

We must have a method and know that we know it to expect and secure results, for a method, which the teacher's name for his system, is his capital, the thing he has wrought hy study and practice; by it he must fail or succeed. The consciousness of knowing our method and what it will do is the gratifying part of teaching voice culture.

We often try to do something unnatural and hard instead of easy and simple. The singing voice is different from the speaking voice in that it employs more breath. We have holds, long passages that must be sustained to give effect, and a hundred demands not made in speaking, so that we cannot truthfully say that singing is merely a form of speaking. We cannot sing without some effort; the energies of the body are brought into play in our rendering of a song; if we enter its spirit to interpret words by musical sounds we must expand our vital energy. The soul must sing through the voice medium. The simplest words of a bymn must be understood by the singer before the voice can interpret them. If we realized its importance we would study our words more carefully. How many read the words as carefully as they do the notes. We cannot sing intelligently to others unless we know what we are singing ahout ourselves. Noise from a good voice will not pass for singing.

Beware of fads that will cost you much before you learn the truth. The best method cannot avail much without work and untold practice if you wish to rise high in the profession. There is no "royal road" to success; work and sometimes, perhaps, even tears will bring success. Choose one whom you helieve to be a good teacher, and don't leave him unless you are certain you have made a mistake. A strong nature can do this and more, and knows no such word as drudgery in his work.

We must have some originality whatever our method; some peculiarity which helps us to rise above the average. No two faces are alike neither can two sing alike, even though they study the same system.

To teachers and singers THE ETUDE is a welcome visitor. The articles appearing in its columns are inspiring, particularly so to those of us who are not in constant touch with artists, I enjoy the experiences of others, and read the articles that appear with a great deal of satisfaction. As we grow older we see we have been in too much of a hurry. Voice culture takes time, and the time never comes when we do not enjoy singing. We can cultivate our voices as long as we have them. They grow richer each year, and decay with the body only,

PRACTICAL VOICE CULTURE IN OUR SCHOOLS.

BY EMILIE G. WOLEF

MELODY AND ITS RELATION TO SPEECH.

THE word "melody" receives its derivation from the Greek, meaning "song." There is melody in speech as well as in song. A voice rendered pleasing to the ear must be harmonious; it must be sweet and musical. Hence, we realize that singing is an important adjunct to speaking.

Because of the relationship between melody and speech, we offer the suggestion that, being provided with voice, and the necessary healthful producers thereof, we were likewise given the power to produce song; but the secret, the gift, or the power of producing successful, wonderful song, lies in the overahundant measure of feeling, the extent and volume of emotion, and the art of awakening and calling them into play at will. Even though it could be proven that singers are especially endowed with any unusual organism, would it he possible for such a singer to render the strains of love with all the passion and tenderness which are its natural concomitants, if he or she were not singularly gifted with a strong degree of such feeling, and likewise the power of awakening it?

Education toward speaking correctly is one important step toward singing correctly. Intonation and modulation of the voice for purposes of speaking clearly and effectively are best developed by instruction in the simplest tone notes in music. The teaching of the elements of singing is particularly an important feature in the education of school children. for the reason that a properly modulated voice is essential in order to carry out that weight which is its purpose to impart, and is one of the most pleasing personal accomplishments.

Teachers should he compelled to take a course in voice culture, not so much for the purpose of teaching children to sing, as to speak correctly; yet, considering such barharous attempts are made to cultivate this higher art in the public schools, such a course would also add much to their efforts in this respect: so that our posterity, who should aspire to the field of professional song, would not be compelled in after years to spend extra time and money in righting the damage done under the present false mode of instruction.

The early education of children should have a distinctly musical character, for the reason that music in itself is a distinct factor in creating lasting impressions. As adults we remember how a chord of music heard in early childhood impressed itself in-

delibly upon our memory; how it has the power to recall some long-forgotten scene of our childhood.

No faculty of the brain in the ordinary adult is so acute as the perception of harmonious sounds. In proof of this, what is more wearisome, more uninteresting and more unprofitable than to sit for an hour or more listening to a throaty, monotonous drawl from some speaker. We have all experienced this. On the contrary, what pleasure, what benefit can be derived from a clear, resonant articulation, rich, musical tones, and the proper rising and falling inflections, drawn from us; he possesses not only professional, but personal magnetism. The voice the medium through which the soul speaks, and if this be true, why should it not be cultivated?

BREATHING

At an early age the child should be taught to breathe correctly. To accomplish this, one must first stand correctly. It is a lamentable fact that out of fifty, but one person actually does know how to breathe properly. Impress upon the pupil the necessity of standing correctly. Illustrate by placing an hour glass on its side; it ceases to operate, hut, by placing it in the proper position, it will do its work properly. Likewise it is with the human body. Too much stress cannot be laid upon this item in order to prevent the drooping shoulders prevalent among growing children. The chest should e well raised, the hips well back, head erect weight. of the body on the ball of the foot, heels resting lightly upon the ground. Having assumed the proper position, which should be the natural position, let the pupil take a long, deep breath slowly, in the open air or in a well-ventilated room, expand ing the diaphragm gradually increasing the expansion, with the chest in perfect repose. This might well he accomplished in a child ineligible in years for entrance into school, by calling his or her imagination into play. Let the child imagine itself about to partake of a delicious cordial, making motion by placing the cup to its lips, and slowly sipping the delicious liquid as though each sip proved an elixir to its being, at the same time expanding the diaphragm, and expel the air slowly through the nose.

To accomplish this process of breathing, the organs and muscles relative thereto should be allowed perfect freedom. The tightly constructed mode of dress ing should never be tolerated. And, in this advanced age, with the question of reform so pregnant and the entrance of women into all out-door sports, one would imagine such a deformity to have been long since abolished, regardless of Dame Fashion.

VOCALIZATION AND TONE PRODUCTION.

The child, in learning all rudimentary lessons, should be taught to say the vowels, not in the throaty, monotonous tone, as is customary but should be taught to say them with all the intonation possible. Let the child take the proper position, a full, deep breath, as heretofore explained, and pronounce the vowel "a," ahruptly at first, and afterward prolonging it, with a quiet relaxation of the diaphragm, with the idea well rooted in mind during process, that the air must pass directly from the lungs between the vocal cords (thus avoiding any contraction of the muscles of the throat), the tone ascending to the dome of the mouth and striking against the hard palate in back of the upper teeth, Oft times a tingling sensation is felt in the lips as the tone is brought to the front. In producing sound, we need use but little air, merely sufficient to support the air column, hy holding forward the soft walls of the abdomen during vocalization, and relaxing them quietly without effort. One of the greatest secrets (says the eminent Emil Behnke), in the production of fine, resonant, far-reaching tones, consists in using as little air as possible. All the vowels should he taken in the foregoing manner, then in combination with consonants and words with sentences, etc. If the pupil cannot vocalize correctly, let him lie flat on his hack, which position naturally relaxes the predominant muscles and thus facilitates the work. The ability to acquire the proper results is influenced materially by the degree of feeling and the power of exciting the emotions, which tends to give greater freedom and better results in the fulfilment of the metbod propounded. The prolongation of the vowel sounds in the manner indicated produces resonance and purity of tone. Children should he taught the use of the broad or Italian ä, when vocalizing such words as căn't, hālf, āsk, läugb, and other words, which vowel sound affords greater intonation.

EXPRESSION

In the beginning, the child should be taught to analyze the little rhymes and ditties offered for its amusement and instruction, thus multiplying the amusement and the instruction. A verse without analysis is a verse without meaning; when understood, it encourages thought in the child, the first and paramount rung in the ladder of education. Teaching the child words without meaning is like unto an artist endeavoring to paint a landscape upon the placid waters of the lake-the waters receive not the impression. When the child is taught to understand what it reads, it offers a means which lends it expression. Expression is rendered through correct emphasis proper inflections and the different changes of tone and modulation.

If closer attention were paid to this fundamental principle with regard to the early education of children, and less to the early mathematical instruction, the effect would be infinitely greater.

OUESTIONS AND ANSWERS.

"Student."-There is an excellent book on singing by Kathleen Rogers. "The Philosophy of Singing," is its title. It is reflective and not too technical. Another book that I esteem very highly is "The Principles of Singing," by Albert B. Bach. It is not only interestingly philosophical, and historical, but contains 119 pages of simple, safe vocal exercises. If more severely technical works are needed, write

N. N. N.-Your question is too technical to admit of a clear reply without illustration. I shall write you, giving an opportunity for personal interview.

B. F.-You sing those two notes with physical effort, and, of course, that must result in their heing false in pitch. It cannot be corrected by holding the tongue from going back. The entire system must be changed, after which the tongue will not need attention.

G. E. C.-There are many excellent singers who wear a plate, as you term it, so don't allow that to disturb your hopes for the future. We do not know familiarly the method of which you inquire, and, therefore, cannot comment upon it. So many students make a mountain of fuss about breathing. Breathe naturally. Why should you fill your lungs so full as to displace the clavicle?

Mrs. E. C. S.-Unless you are in a burry to lose the young songstress from your sight forever I advise you to suppress her vocal tendencies as firmly. but gently, as possible. A child "not yet three years of age" cannot be allowed to sing "from morning until night" without great danger of sacrificing a future usefulness, if it be in store for her. Mothers encourage the tendency by taking too much notice of it. The talent the child shows should be turned in the direction of the keyboard until the little throat matures and becomes strong. The three songs, or hymns, you quote can be exchanged for "Mother Goose," of balf an octave range, in a year or two.

THE following remarks on the good effect which singing has on consumptive people appeared recently

in Health :-"We are glad to find that of late years a good deal more attention than formerly appears to he paid to the question of the effect of vocal music as a preventive of phthisis. It may, we think, he stated as a fact that those nations which are devoted to the culture of vocal music are strong, vigorous races with broad, expansive chests. If an hour were daily given in our public schools to the development of vocal music, there would he less seen of drooping, withered, hollow-chested, and round-shouldered children. At present there appears too great a disposition to sacrifice physical bealth upon the altar of learning. Vocal music is a gymnastic exercise of the lungs hy development of the lung tissue. Phtbisis begins at the apices of the lungs, because these parts are more inactive, and because the hronchial tubes are so arranged that they carry the inspired air with greater facility to the bases than to the apices. During inactivity a person would ordinarily breathe ahout 480 cuhic inches of air in a minute. If be walked at the rate of six miles an hour he would breathe 3260 cubic inches. In singing this is increased more than in walking, as to sing well requires all the capacity of the lungs,"



THE EVOLUTION OF THE ORGAN. III.

IT is quite evident that organ building, prior to the middle of the fifteenth century, was confined entirely to the clergy, as no account of a professional organ-builder is to be found. The organs were con-

structed under the supervision of some monk, who performed the most important and difficult operations, such as voicing the pipes, and instructed the laborers how to put the various parts of the instrument together. The earliest known organ-builders by profession were Germans. Heinrich Traxdorf is considered to have been the first professional organbuilder, though this is doubted by some historians. He built an organ in Nuremberg in 1455, and another in Breslau in 1466. Stephen Castendorfer built the organ in the church at Erfurt in 1483, and also the organ in St. Ulrich's Church, Augsburg, in 1490. The earliest professional organ-builder in England was William Watton, who constructed an organ for Merton College, and one for Magdalen Chapel, in

In the sixteenth century several important improvements in organ-building were made, foremost among which may be mentioned the invention of an improved wind-chest. The old complicated springsoundboard, with its labyrinth of springs, was aban doned, and a sound-board having sliding registers was substituted. Whereas, formerly, the slides worked cross-way, admitting or shutting off the wind from all the pipes of any single note; they now worked length-way, separating each set of pipes into a register, which admitted of the pipes being classified according to their tone or pitch. The stopped pipe was invented, saving considerable in expense and giv ing the pleasing variety of soft tones which were im possible with open pipes. By the use of a small scale a variety of stops having a penetrating tone and imitating a few of the stringed instruments were brought into use, and, by the application of the large scale, full round tones of a pervading quality were possible. A number of stops with tapering pipes, sometimes with the large end at the top, as the Dolcan, and frequently with the small end at the top, as the Spitzfloete and Gemshorn, were introduced, and added variety to the instrument.

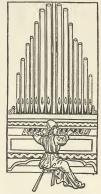
A number of reed stops were invented, with the attempt to imitate the tone of various instruments, and even the voices of men and animals, as Possaune, Trumpet, Shalm, Vox Humana and Bear's Pipe. The so-called "cheeks" were joined to the lips of some pipes, varying the tone and intonation. The compass was extended to four octaves, though the lowest octave was rarely, if ever, complete, when the instrument was spoken of as "an organ with a short oc-

In 1570 a builder named Lobsinger, of Nuremberg, introduced the bellows with one fold, or with single action. In 1576 an organ with 50 registers was built by John Scheerer, in Bernau, Prussia, baving 48 keys and two octaves of pedals. The bellows (four in all) were twelve feet long and six feet wide. In 1585 Julianus Antonio built an organ in St. Mary's Church, Dantzic, which contained the following stops: Stopped Diapason, Flute, Quintedena, Hohlfloete, Gemshorn, Nasal, Singing-regal, Violin-regal, and Cremona.



In 1596 there was an organ in Breslau having 36 registers, three manuals, and pedal, with 1734 pipes (1567 of metal and 53 of wood), and twelve bellows.

In 1665 John Loosemore built a magnificent organ for the cathedral at Exeter, England, which has been altered and enlarged at various times, by Schreider, Jordan, Micheau, Speechly, and Henry Willis & Sons One notable feature of the instrument was a double diapason, said to be twenty feet in length. In a small organ built for the school connected with the cathedral, Loosemore placed a "sbaking stop," which was an attempt at the tremulant. It affected only the lowest octave of the trumpet, and proved too noisy to be of service. This organ also contained a wind-indicator of novel construction. Two gilt stars were made to revolve in front of the case, the supply of wind being indicated by the direction of



The above cut is a copy of an engraving found in "Theorica Musica," by Franchinus Gaffurius (published in Milan, in 1492), showing a monk playing an ancient organ which had broad keys,

Among the early English builders one must not fail to mention Thomas Dallam, who constructed the organ in King's College, Cambridge. He closed up his factory in London, and took his whole "establishment" to Cambridge to construct the organ In 1644 an ordinance was passed in the House of

Lords, in England, not only forbidding the use of organs in churches, but ordering their total destruction. Some were purchased by private individuals, and a few were suffered to remain, but most of the instruments were partially or entirely destroyed. The accounts given in Hopkins and Rimbault's "Treatise on the Organ," of the depredations of the soldiers when destroying the organs in the churches. show to what extent the ignorant fanaticism of the puritanical spirit was carried in that country. A few organs escaped destruction by being moved to other localities. The organ in the Magdalen College was conveyed, by order of Oliver Cromwell, to Hampton Court, where it remained in the gallery until after the restoration of the monarchy, when it was returned to the college.

After the Restoration, so much difficulty was experienced in procuring organs for the churches, to take the places of the instruments which had been destroyed, that large premiums were offered to induce foreign builders to settle in England. These inducements brought over Bernard Schmidt and kenatus Harris, thus commencing an entirely new epoch in organ-building .- Everett E. Truette.

(To be continued.)

THE increase in the number of BOY CHOIRS. male, or boy choirs, which has taken place in America during the past twenty-five years, may be regarded as indicating a change of taste on the part of the ministry and their

congregations. In the early history of church choir singing, the quartet was quite general, and any proposed dearture from this custom was regarded with suspicion, and popular opinion was distinctly on the side of the time-honored and traditional mixed choir.

The question naturally arises as to the relative merits and advantages of each—a question which is by no means easy to answer, beyond the broad assertion that it is largely a matter of education as to which appeals most strongly to the individual sense of propriety—to which is the most helpful as an inspiration and incentive to true worship of the

The history of early church music is largely wrapped in obscurity. Pope Sylvester (A. D. 314-336) founded the Schola Cantorum, in which men and boys were instructed in the original melodies, plain song, of psalms and hymns, which had been handed down orally. Finally, he took the Praxis of the Eastern Church; he also developed the antiphonal method of singing; that is, responsive, from side to side, and introduced them into his Cathedral of Milan. Pope Gregory, called the Great (d., 604), Bishop of Rome, also formed a school for the study of ecclesiastical music, in which he himself instructed the singers, and from Rome the science was propagated throughout the Western Church. The original copy of Gregory's Antiphonarium, the couch upon which he sat during the instruction of his choir, and the rod with which he threatened recalcitrant choristers, were, long after his death, preserved and shown at Rome.

In accounts of music in the early Jewish Church. the indefinite term "singers" is largely used, and we read of Miriam and Deborah leading and inspiring the people by their singing; but the probability is that only men and boys were permitted to sing in the Temple service. Jewish ritual was curiously strict, every detail being defined by the Almighty Himself; and instances of condign punishment instantly following any dereliction of duty can be found in the Old Testament; for instance, the fate of Uzzah, who was smitten with instant death, for laying hands on the Ark of God, contrary to the express mandate of Jehovah.

In the English Church, tradition points to the exclusive employment of men and boys in the musical services of the Anglican Church. In the Harleian Manuscripts, now preserved in the British Museum. which consist of authentic records of English history and customs, profusely illustrated with rudely executed drawings on many subjects, may be found, as far back as the time of the Saxons, representations of choir men and boys, engaged in singing, and grouped around a large service book, in which was written on vellum leaves the ecclesiastical music of the daily offices; and from time immemorial, ir. the cathedrals, boy choirs have been considered so essential to the orthodox performance of matins and evensong that provision had been made for them in the original characters, thus placing them "on the foundation" with the clergy.

This English cathedral school of music is perhaps the most dignified extant, and includes some of the most stately examples of services and anthems written for these cathedrals, and among these composers may be found such names as Orlando Gibbons (1583-1625), Thomas Tallis (--- 1585), William Blow (1648-1708), William Croft (1678-1727), Maurice Greene (1696-1755), Henry Purcell (1658-1695), William Boyce (1710-1779), and others too numerous to mention. It may be mentioned, in passing, that Maurice Greene was one of the few men of whom Handel admitted being jealous.

It is neessary, in order to appreciate the beauty of a boy choir, to hear one that is properly trained, as boy choirs, like many other things, are good only when they are good. To those accustomed to this form of cboir, correctly taught, there is not likely to be any uncertainty or conflict of opinion as to the comparative merits of the two.

Twenty-five years ago, the boy choirs in this country, good and bad, might be counted on one's two hands. Now, their name is legion, with a continued disposition to increase; and even other denominations than the Episcopal have in cases adopted the male choir. The Church of Rome has, moreover, quite recently expressed its cogent preference for boys in place of women, and the exclusion of the florid, often meretricious, style of music, so generally used for many years. These facts may surely be accepted as an evidence of the trend of ecclesiastical taste.

The objection has been raised that boys are irreverent, and their singing cold and colorless. Surely this is largely a question of efficiency and training. They are very amenable to the influence of the beautiful and can be easily taught to delight in singing the loftiest type of music. The "St. John Passion" music of Sebastian Bach made such an impression on the choir with which the present writer is connected that three years after its first performance in St. Mark's Church, Philadelphia, the boys clamored for it again, and when its practice was recommenced, it was found that these boys could and did sing the entire choruses without copies-from memory. In all, four performances of this work were given, and the great "St. Matthew" version, once, and each time, if possible, with increasing enthusiasm and delight. Boys have their humors, and have to be humored.

The true secret in their management lies in keeping them interested and busy. They will, if properly taught, soon learn to discriminate good music and to desnise tresh

In this country congregations have been brought up on quartet, or mixed choirs. The performances of such choirs are, unfortunately, strikingly like concerts, and the members keenly alive to the advantage of pleasing, and even pampering, the whims of the congregation, who are, usually, I had almost said inevitably, ignorant of even the most elemental principles of musical knowledge or taste, and prefer to confine themselves to recognizing the individual charms of their favorite singers, whose performance of sentimental songs with sacred words, to which the auditors listen with obvious delight, despite the professional ennui which is a characteristic defect in these personal vocal displays. One may observe the eminent tenor, in his irreproachable frock coat, exchanging glances with the brilliant soprano, over their duet. The distinguished bass growls in low tones his disapproval of this monopoly, in which the pleasing, but envious, alto fully coincides. To those unaccustomed to this concert-room style, there is conveyed a sense of blase familiarity, which is anything but spiritual, and such music, from the curiosity which it excites, loses all its devotional value.

With a well-trained boy choir, this is different. The effect is purely classical. The voice of a boy, being only a transitory physical condition, and rarely suggestive of a matured organ, can, by its simplicity of expression, lead the thoughts of the worshipers away from the world, and thus fulfil the essential aim of religious music. Anyone who has listened to the cathedral services in England, say, for instance, the evensong at St. Paul's London, must be conscious of a sense of devotion stealing over them-a sort of spiritual uplifting, as it were, to which the lack of self-consciousness, and an affectedness, which is generally so characteristic of boys' work largely contribute, an effect which it seems impossible for a mixed choir ever to produce .- Minton Pyne.

. . . SOME few months ago MR. E. H. LEMARE'S the readers of THE RETURN TO ENGLAND. ETUDE were apprised of the fact that the distinguished organist and composer, Mr. E. H. Lemare,

had resigned his appointment in Pittsburg, on account of the injurious effect of the climate on Mrs. Lemare's health. His return to England must not be allowed to pass without a word of congratulation for the English musical public and a word of farewell from a host of American friends.

It was in December, 1901, that the directors of the Carnegie Institute, of Pittsburg, offered to Mr. Lemare the post of organist and director of music, without competition. The Institute was founded by Andrew Carnegie, some few years before that time, for the cultivation of industrial education, art, and music It is housed in a magnificent building (palace, the better word), and conducts its work through the medium of a great library, museum, art gallery and music hall, the last named being the home of the organ and the Pittsburg Symphony Orchestra. As the Institute ministers to the wants of a community of at least 700,000 persons, possessed of immense wealth, and occupied with business enterprises of the greatest magnitude, it can be readily seen that the post filled by Mr. Lemare was not only highly lucrative but also of much dignity.

It will be remembered that Mr. Lemare's acceptance of the Pittsburg appointment involved his resignation of St. Margaret's, Westminster, although he deeply regretted that the changed musical conditions in the church made his resignation advisable.

Mr. Lemare gave his first recital in the Carnegie Music Hall, March 1, 1902, and his farewell recital, January 29, 1905, thus holding the position a little short of three years. During this time he gave one hundred and sixty-nine recitals in Pittsburg, about forty outside of Pittsburg, and twenty-five in Australia. In addition to the two weekly recitals (Saturday evening and Sunday afternoon), his contract called for six lectures each season. In 1903 the subject chosen was Wagner's "Ring of the Nibelungen;" in 1904, two lectures each on Bach, Mendelssohn, and Chopin, were given. The organ in the Hall is an effective four-manual instrument, of ample size, built according to the specifications of the late Frederic Archer, by Farrand & Votey. In the summer of 1903, Mr. Lemare had the Hutchings-Votey Company practically rebuilt the organ, modernizing the console, as well as adding a new Diapason and a Willis pedal-board. The hall seats 2500 people, and is most beautiful whether one considers architecturel details, materials of construction or decoration. An ample corps of attendants looks after the doors, so that no one may enter or leave during the performance of a piece; whispering and conversation are strictly forbidden.

Mr. Lemare's programs have been drawn from all schools; those who think him unduly fond of transcriptions will note that he has played twenty-one compositions by J. S. Bach, all of Mendelssohn's organ works, six sonatas by Rheinberger, and five symphonies by Widor. If one might venture a criticism, it is that too few American works figure on the list, only eleven having been chosen; one of these was H. W. Parker's Concerto for Organ and Orchestra, performed by Mr. Lemane with the Pitteburg Symphony Orchestra. But the programs, on the whole, show a rare catholicity of taste, without concessions to musical ignorance or vulgarity.

During these thirty-four months Mr. Lemare's pen has not been idle; the Oratorio "Nebuchadnezzar, the King," words by Canon Hutton, of Lincoln, has been completed; some smaller orchestral works have been played by the Pittsburg Symphony Orchestra, and an orchestral Suite, in four movements, is under way; an Easter anthem of unusual plan and scope, for soprano, tenor, and baritone solos, with chorus must not be forgotten. Among the organ works written during the American period are the "Fantasie Fugue," "Cantique d'Amour," and "Madrigal."

Mr. Lemare's influence on organ building in this country has been great in one respect, viz., in the movement toward the adoption of the concave and radiating (Willis) pedal-board. Previous to his address, made at the Guild of Organists' annual dinner, in October, 1901, in New York, advocating the Willis board, it had been impossible to get American organists interested in the matter. The concave and radiating pedal-board was denounced by builders and professionals alike, as based on impracticable, academic ideals. In the short space of three years, opinions have changed marvelously; the Willis board, or some modification of it, is to be seen on many of the new organs, and it has been put in many of the old ones. Mr. Lemare praises unreservedly the thoroughness of construction and artistry displayed in the American organs. He favors the pneumatic action of the most perfected form, firm, substantial key-desks, and forms of stop-control that involve the movement of the stop-heads themselves. Of the spirit of progress, of the sincere quest for that which is new and good shown by organ builders and organ students here, Mr. Lemare has most enthusiastic words of praise; there is a readiness to learn, a willingness to profit by sincere advice, no matter from

what quarter it come, that he considers a remarkably fine trait of American character. The career of Mr. Lemare seems to be destined to be a great one; as a composer, his melodic invention, his great gift for the richest, most poetic harmonic coloring, and his modernity-these are the happiest auguries for fame and fortune. As an executant, his absolute elearness (even with a large organ, in a large hall), his unerring precision, his truly remark-

able sense of rhythm and of tone-color in registration-these ensure always playing of great life, vigor, and expression. Many of his friends feel that the orchestra will give him an ampler field, a more adequate medium of expression. Although we are losing Mr. Lemare officially, we by no means give up our claims on him; as often as he can manage it we trust that he will come to us for a

concert tour. We can only hope that fortune will be kind to him and give opportunities for the development of his remarkable powers .- Hamilton C.

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THE ETUDE MUSIC STUDY CLUBS

LESSONS IN THE HISTORY OF MUSIC.

BY W. J. BALTZELL

In the lesson published in The ETUDE for March, reference was made to Porpora, and the fact that he had trained certain celebrated singers. If the less ons which treat of the origin and development of the opera be reviewed, it will be quite plain that there must have been during this time as great a development in the art of singing, since it was inevitable that the one should keep pace with the other. It has been thus in all phases of musical development: as progress was made in composition there was also progress in the execution of that music; as composer demanded more of performers, the latter met the demands, frequently transcending them in the skill

Another fact may well be stated here. The earlier music sacred as well as the secular forms which developed into the opera, was dominated by the vocal element; hence it is natural that composers and singers should vie with each other. We have little or no details as to the training which the early singers received, yet they must have possessed skill in execution of no mean order. To prove the truth of this assertion, let a portion of one of the masses by Palestrina or di Lasso, or any of the other composers of the polyphonic school, be placed before the average choral society, and note the small success that the latter have in attempting to sing it. The parts have absolute independence of progression, the syncopations, embellishments, etc., all call for a bigh degree of musicianship in regard to accuracy of rbythm and intonation, as well as flexibility of voice and breath control. Therefore, we are warranted in helieving that the early singers received careful, and, in all probability, long training.

It was the establishment and development of the opera, however, that gave the greatest impetus to a systematic and thorough study of music. The new style of melody introduced by the opera composers demanded purity of voice, wide range, flexibility, expressive shading, and the most thorough breathcontrol. The florid style was being developed rapidly, and singers were expected to execute the most intricate passages, abounding in scales, arpeggios, and trills, such as to-day are exacted only of instruments,



Alessandro Scarlatti is credited with having had much to do with the great development of singing. To Italy belongs the credit, not only because of the great number of highly trained composers possessed by that country, but, also, because the character of the language is such as to lend itself to the requirements of the most artistic singing.

The male soprano singers of the period under consideration were artists of the highest rank. It would exceed the limits allotted to this sketch to give an account of them. Those of the readers who have secess to Grove's "Dictionary of Music and Music cians" can read a most interesting account on the - who is best known by his "Music to Macbeth." subject of singing and singers, in the article on "Sing-

ing," in the third volume. A reference to the sketches of such artists as Farinelli, Caffarelli, Pacchierotti, Bernacchi, Carestino, Senesinio, Crescentini, and others, will throw special light on the extraordinary vocal skill acquired by these great singers, who founded the so-called "old Italian school of singing."

The student who goes fully into the subject of the opera will find that, in the end, the great development of virtuosity in singing exercised an ill effect on the opera and called forth, later, a very pronounced reform, of which Glück is the leading exponent. Singers were capable of such great vocal display, and so great was the rivalry between singers that composers vied with each other in their efforts to introduce difficulties, the most florid passages possible, so that the singer's technic should dazzle the heaver. The text of an aria bad no real value and became merely a vehicle upon which to place the vocalization of the singer. Dramatic truth was ruthlessly sacrificed. A singer in the very throes of death would give a virtuosic display that would tax the lung power of the physically perfect man; the action of the drama would be halted while the leading singers would each render solos or a concerted piece,

In closing this section of our lesson we call to the attention of our readers the fact that Havdn acted as servant and accompanist to Porpora, and learned the principles of vocalization from him. In his oratorio, "The Creation," are found arias which reflect the florid style of the Italian opera. Handel, while in Italy, was brought into connection with this style of singing and composition; his operatic connections made him familiar with it, not to mention the fact that he is credited with having been a pupil of Alessandro Scarlatti. In his oratorio, "The Messiah," are several arias in the florid style; they will give some idea of what was expected of singers; even the chorus partakes of this character. The interested student will find it advantageous to compare arias by Bacb, Haydn, and Handel, with those of Mozart and Beethoven, and particularly, as showing a more modern style of the singer's art, the arias in Mendelssohn's oratorios.

Before taking up the further history of the opera and that of the development of instrumental music, we should devote some space to a sketch of music in England, which shows certain characteristics that influence music even to-day

The works of the early English composers, especially those in the madrigal style, aided in developing a feeling for concerted singing which maintains at the present time. In addition to this there was developed a style of sacred music which formed the foundations of what is now known as the English cathedral style. During the Civil War, music languished. The Puritans, in their batred of what they termed "Popery," destroyed organs, musical works used in the church services, and declaimed against the singing of the secular songs which had formerly been so much admired. When Charles II came to the throne, he reorganized the music in bis Royal Chapel, and thus set official seal on the use of the older music, however now modified in various ways hy French influences, since both he and many of his court had spent the years of exile in Paris, where they became attracted to the music used in the court of the French king, which was, as noted in the previous lesson, in touch with the work of the Italian

In taking a rapid glance through this period we note the first prominent name, that of Captain Cooke, who was in charge of the king's music. Associated with him were Christopher Gibbons and Henry Lawes. hoth of whom had much to do with reëstablishing English music. In another field, that of opera-not however, in the Italian style, but that known as the "ballad opera"-we find the name of Matthew Lock.

The boys in the king's choir were encouraged to

apply themselves seriously to music, and from this body came some of the most celebrated English composers of any period-Pelham Humfrey, John Blow (known in history as Dr. Blow), and Henry Purcell. Humfrey (1647-1674) was one of the first to be trained in the French style which the court then affected. When his voice broke, be was sent, at the king's expense, to the Continent, where he studied for some time under Lully. When he returned, in 1667, he was well grounded in the methods of the continental composers, yet, withal, he had characteristics of his own, and they shone out most strongly in his compositions for the church service. Humfrey and his fellows practically developed the art form in sacred music now known as the "verse anthem," which differed from the "full anthem," in that it was generally written for a greater number of voices, was supported by an organ accompaniment, and invariably terminated with a chorus; the general character was florid and calculated to display the solo voices.

John Blow (1648-I708) differed somewhat from Humfrey in his methods, yet his works had much He was melodious and interesting in his

The greatest of "Captain Cooke's boys," and, as some consider him, the greatest musical genius England ever produced, was Henry Purcell, who, like Mo zart, commenced his work early in life and died while still a young man. He was born in 1650 and died November 21, 1695. His father was a member of the king's choir, and master of the choristers at Westminster Abbey, so that the boy lived in a musical atmosphere. He was admitted among "Captain Cooke's boys" at an early age. He developed a marked talent for composition, and wrote with equal success for the opera and the church. His early efforts for the stage were in the nature of songs and incidental music to plays, among them some of Shakespeare's. In 1680 he was appointed organist of Westminster Abbey, and for the next six years he turned from the stage and composed principally for the choir, a number of official odes being required of him. To this same period belong a number of compositions for string instruments. In 1686 he began to compose for the stage again, music to plays, and in 1690 brought out his first real opera.1 From that time followed a number of works for the stage, twenty-nine in number, operas and incidental music to plays by noted dramatists. His compositions include a number of services and anthems for the church, songs, concerted vocal music, chamber and instrumental music.

In summing up the work of Purcell as a composer we are struck with his great versatility. He wrote with success in many styles-for the voice, for instruments, for both in combination; his works are marked with most charming melody, yet they all show mastery of the composer's art. In his instrumental works he shows great skill in writing interestingly upon a "ground bass," something which but few composers have done. When we consider that all this work was accomplished in the short space of thirtyseven years, and that he had attained at so early an age to a mastery of musical material equal to that exhibited by any contemporary, we can easily wonder what he would have accomplished bad his life been extended to the full three-score and ten.

STUDIES IN MUSICAL BIOGRAPHY.

BY ARTHUR I. MANCHESTER

GIACOMO MEYERBEER,

"By their fruits ye shall know them. Do men gather grapes of thorns or figs of thistles?"

Thus was a law of life announced by the greatest of teachers, the wisest and most just of critics. And thus do we still reckon the sum of the value of a man's life. From each life we expect fruit-good We take the measure of a life according to its real record of achievement. And, although the judgment of the years may seem harsh and exacting, we are, sooner or later, compelled to acknowledge the justness of its final estimates. Whether we are moralists or not, we find that we do not look for grapes on a bramble bush, or for figs on a thistle. We esteem it no injustice to demand that life and

¹ In 1675 he wrote an opera, "Dido and Aeneas," for a private boarding school, in which he set the whole of the dialogue in recitative.

profession shall harmonize. And we are not surprised by the discovery that a life tells its story truly in its achievements, ite results, and that there is revealed inevitably a close and logical relationship between a man's inner life, his real desires, and his actual accomplishment. If he be true, his deeds will contain truth, will be good fruit. If he be false, even though the falseness be so very little, his life will reflect his insincerity.

We know these things to be true, we have seen them tested and proved many times. But now and again we meet an apparent contradiction of the laws of fruition thus laid down. We are met by a life in which purpose and results do not apparently harmonize. Giacomo Meyerbeer furnishes such an anomaly. Very successful in his day, with his operas still considered important enough to be given quite frequent hearings, he has been the subject of the harshest censure. And a study of his life shows him to be worthy of a goodly portion cz this condemnation. The underlying principle of his artistic life was far

from being ideal; his god was effect, the plaudits of hie hearers; his incentive was not so much artistie achievement or musical uplift as it was effective, spectaeular representation. He obeyed the admonition of Paul to be all things to all men, but with a much different motive from that which the anostle intended to inculcate. His remarkable adaptability was used, not so much to promote his art, as to bring about results which would win immediate applause. Supplied with abundant means, he was not driven by the pinch of necessity, but, ignoring the opportunity to benefit his art, chose the satisfying of his craving for immediate praise.

Yet this man, seeking his own satisfaction, with false ideals, willing to turn his great talents to small ends, did more for opera than any of his compeers, excepting Weber and Wagner. Surely this is a paradox, a contradiction of the law of fruition. By all that we usually base our judgment upon, Meyerbeer should have reaped the satisfaction of his false ideals and dropped out of sight. Yet we find his influence working for good on the peculiar form in which his greatest efforts were put forth. How could this be?

It is not necessary to consume space in a full sketch of his life. It is the usual story of precocious talent, diversified by the unusual ability of his parents to give him proper instruction. At twelve he began harmony and composition lessons. He had already played the piano in public. His teachers were Lauska, Zelter, Bernard Weber, Clementi, and the Abbé Vogler. From these the talented boy gained much good. At sixteen he was a noteworthy pianist, and had disclosed unusual powers as a composer. He was with Carl Maria von Weber, and gathered his impressions from the same environments. After study with Vogler, the boy went to Vienna as a pianist, but found himself eclipsed by the brilliant virtuosi there, among them Hummel. Meyerbeer at once decided to withdraw from notice until be could meet Hummel on his own ground, and ten months were spent in the strictest study and training. Then he decided to go to Italy and learn how to write for the voice, repeating his patient preparation.

When he entered upor his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a satisfying one from the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purposes which underlie all this persistence, the ease with which he permitted himself to copy the methods of anyone whom he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow on While Weber, his compatriot, was writing "Der Freischütz," and doing all in his power-at great inconvenience to himself—to advance the true dramatic idea in operatic composition, Meyerbeer was seeking only his own gain, with no thought for the good of his art. While Weber was living in Dresden, withstanding the efforts of the Italians to displace German opera, Meyerbeer, with his great talents, was ranged on the side of those Italians. While Weber was ending his career, Meyerbeer was entering upon a career of appreciation in Paris.

Meyerbeer had some artistic convictions which prevented him from being satisfied with poor writing. even though it might meet with a measure of public applause. But his convictions were not strong enough to keep him in the path of self-denial, and to

of opera as a part of musical development. The story of his life is the etory of selfishness, not offensively displayed, but none the lese real, "Meyerbeer," by Joseph Bennett; the article in Grove's Dictionary; Chapter VI, in "The Opera Past and Present," by Apthorp; Chapter VIII, in "The Opera," by Streatfeild, and Giacomo Meyerbeer, in "Musicians and Music Lovers," by Apthorp, give a pretty comprehensive view of Meverbeer's life.

Now, wherein lies the secret of the influence Meverbeer, with his false ideals, had upon the development of opera? The careful student of biography will soon learn its source. His life story reveals it as clearly as it does his failings. With all his lack, Meyerbeer was a master, he knew his subject, he could handle his resources. His great talent, misdirected as it was, was reinforced by the elements which bring power. He had infinite patience, unending persistence, wise forethought, canacity for realizing his needs and discrimination in supplying them, facility in extracting what he knew he required from any source. When he decided to imitate Rossini, he was in no haste. He was content to give ample time to preparation, to the study of conditions, and his relation to them. His powers and characteristics were passed in review, and his individuality brought to bear on the problems involved. His operas, whether in his earlier stages or in the days of "Robert Je Diable" and "Les Huguenots," were the result of well-calculated endeavor, in which his great technical proficiency was used to the very best advantage.

The spirit which kept him eecluded for ten months in Vienna, which sent him to Italy, also ruled him in Paris, and made his work strong in its results, even though the outcome of false ideals. He was not essentially vicious, hence his influence escapes being strongly harmful. He was an ideal student, and much can be learned from his life in this respect.

His daily life in Paris is indicative of his nature. According to de Bury, he began work every day at 6 o'clock; toward noon, after breakfast, he dressed, received or paid visits, always according to bis program of the week, for, in that regularly laborious existence, nothing was left to chance. About 2 o'clock he took a walk, returned at 3, and resumed his work, continuing it till nearly midnight, scarcely giving himself the time for dinner. So, too, in his student days, when interested in some new musical study, he would remain without going out for weeks while he perfected bimself in it.

Until the last, he dreamed of future achievement. At 72 he was active in preparing "L'Africaine" for performance. And at that age he was as particular in writing and rewriting as he had been in his earlier days. While he might be actuated by unpraiseworthy motives, he was exacting in his ideals as to how his work should be done. On May 22, 1864, he died, after a month's illness. A year later, April 28, 1865, "L'Africaine" was given, with great success.

"By their fruits ye shall know them." A combination of faulty with commendable traits will be productive of fruits which will bring both praise and censure, in proportion as one may exceed the other. Had Meyerbeer been artistically conscientious, his great talents, his industry and remarkable powers would have brought unstinted praise, much more to be desired than the ephemeral success of a day.

THE MUSIC IN THIS ISSUE.

AN ANALYSIS FOR STUDENTS.

Schumann's "Nachtstück," Op. 23, No. 1, is probably the finest number of the set to which it belongs, although it may not be so widely played as the "Nachtstück" in F, No. 4. It requires romantic insight and strong sense of color contrast. A careful reading of the text accompanying this composition will furnish a guide to its successful interpretation.

Arensky's "Gavotte Pastorale" is the work of a living composer, one of the foremost of the modern Russian school. It is a clever sketch of the stately, old-fashioned dance, melodious and beautifully harmonized. It must be played in a crisp, well-marked manner, and in strict time. The various embellishments must be executed neatly and with precision, in accordance with the marginal suggestions,

Another living composer is represented by the "March of the Flower Girls." Paul Wachs is a drawing-room composer of the French School. His works are characterized by an elegance of style, grace and originality. This composition is to be make him use his great powers for the advancement given with rhythmic swing, lightness and delicacy of

touch. Especial attention must be given to the dynamic contrasts. The study of pieces of this character tends to a development of style. "From Norway," by Carl Koelling, is the most recent composition of this successful writer and

veteran teacher. It is an example of the application of local color gained by the employment of characteristic dance rhythm. In accordance with this idea this "Danse Caprice" must be played with vigor and freedom

Williams' "Forest Sprites" is a valuable teaching piece, the work of a promising young American composer. It demands clean finger work throughout, and steadiness of rhythm. In a piece of this character special attention should be given to the ecale passages, all the "crossings" being accurately made, the thumb moving freely and the hand being correctly carried. The waltz movement must be well brought out. Another useful teaching piece is Rathbun's "Little Cornorel" merch There is a vein of spontaneous melody running through Rathbun's works that renders them invariably attractive to young students. This march is bright and sparkling, and will afford useful practice in staccato chord work and rhythmic accentuation.

The four-hand number is another one of the series of operatic arrangements which have been appearing from time to time and have proven welcome to very many of our readers. In addition to the benefit to be derived from duet playing, these transcriptions afford a pleasurable method of becoming familiar with many of the standard masterpieces. Wagner's "Flying Dutchman," while hardly a representative work, retaining many of the characteristics of the Italian, is nevertheless one of his most enjoyable creations. Two of the most effective numbers are the 'Sailors' Chorus" and the "Spinning Song," the former rugged and picturesque, with the true flavor of the sea; the latter a fine descriptive writing, melodious, and original in its harmonies.

The above pieces range in difficulty from Grade 21/2 to Grade 7. Schumann's "Nachtstück," the most difficult, is graded rather higher than it would be but for the fact that it requires thorough technical mastery and interpretative powers.

The easiest piece is Rathbun's "Little Corporal," This lies between Grades 2 and 3. Williams'e "Forest Sprites" lies in the earlier portion of Grade Arensky's "Gavotte" lies nearly in Grade 4. While not difficult, it requires independence and the ability to give due proportion to the inner voices.

Heine's beautiful lyric, "Du bist wie eine Blume," has been set to music by more than a thousand dif ferent composers and every year adds to the list. It is safe to say that at some time in his career every composer of prominence has been disposed to give this text a musical setting; many of these settings never see the light of publication. THE ETUDE is pleased to include in this issue a setting of this much used text that will commend itself to singers and teachers everywhere, and that will stand favorable comparison with other songs to the same text. The range is such that it can be used by any medium voice, although a low voice, such as an alto, baritone or bass, who can sing the climax on E, will perhaps make the song most effective, the passage in the low register, near the close of the song, admitting of the full power of the chest voice. A help in adding color will be found in conceiving the song as accompanied by a violoncello in unison with the voice.

The number of lullabies is also legion, yet now and then a composer brings out one filled with the spontaneous quality that charms. The student of singing will find a number of points in the "Lullaby" by Mr. Demarest, which is found in our music pages. The tender sweetness, the simplicity, the quiet graceful rhythm that the cradle song should have are here present. The mezza voce can be used in this song with fine effect. The range, from middle C to E flat, is such as to suit the average voice.

The three songs in the present number are by American composers, and give a fair idea of the work of men who have made a study of singing as well as of composition. "Counterparts" calls for considerable art in rendering to bring out the force of the similes stated in the text. The counter-melody in the accompaniment and the syncopated rhythm must be clearly brought out; the change from major to minor, and the transition to a new key add a charming contrast in key and harmony color. The singer should conceive and execute this song in a rubato style, giving the climax breadth and solidity of tone.

CONDUCTED BY GEORGE LEHMANN

Violin origi-

nated in India.

TWO OF HIS COURTIERS

where, in the time of Ravana, King of Ceylon, about five thousand years hefore Christ, the ravanastron, most ancient of instruments played with a bow, was invented. The ravanastron is still found in the hands of the mendicant monks of Asia. In this primitive instrument are all the elements of the violin, catgut strings, resonant box, hridge, neck, pegs, also the bow.

All stringed instruments played with a bow were at first called "viole." The violoncello (held hetween the knees) was termed "viola da gamba," The instrument held in the arms was known as "riola da braccia," the smaller instrument was called "violino," the name "viola" heing appropriated by the bigger

It was toward the end of the eighteenth century that Francis Tourte, a Frenchman, invented the modern violin how, a stick, bent, not toward the string, but away from it. Under this stick Tourte stretched the horse-hair, which, by means of a screw and nut (the "frog") was given a high clastic tension, causing the how to bite the string and press clingingly upon it. All the splendor of modern violin playing (the grand phrasing, staccato, brilliant, the long sweeping legato) is the direct result of Tourte's bow. Bows of this manufacture to-day are valued as high as several bundred dollars.

If a violin be taken apart, there will be found fiftyeight separate pieces. The hack is made of sycamore in one or two parts, the helly of the finest quality of Swiss pine, the sides, like the back, of sycamore. in six pieces, bent to the required form by means of heated iron. The linings which secure the hack and belly to the sides are twelve in number, generally of pinc. The hass, or sound-har, is pine, placed under the left foot of the hridge in a slightly oblique posi-

The bar of the violin not only strengthens the instrument, where the pressure of the hridge is greatest, hut is actually the nervous system of the violin, exquisitely sensitive to external touch. The sound-post supports the right side of the instrument, and regulates the power and pulsation of sound, being, as it were, the violin's heart.

The bridge, neck, chony finger-board, nut or rest, pegs, blocks, purflings, strings, and tail-piece, make up the fifty-eight constituent parts, to which must be added the button against which rests the heel of the

There can be no doubt that the varnish of a violin affects the tone of the instrument, although it is a fallacy to assert, as do some musicians, that the form of a violin is unimportant, provided the varnish be good. This amounts to a statement that a common violin may be made equal to a Stradivarius by mere varnish.

An American amateur claims to have discovered in Italy a varnish used three hundred years ago hy all fine wood-workers, not only for musical instruments, but for furniture. This is said to be the lost varnish used by the Cremona violin makers.

The finest varnishes are of oil, and dry slowly; common, or "spirit" varnishes, dry quickly. "spirit" varnish encases the violin as it were in glass, and gives it a piercing metallic tone. A fine oil varnish must be given time to mature. At first, the instrument is rather muffled, for the wood-pores are filled with oil; but as time goes on, the oil dries, the wood is mellowed, and finally is wrapped in an elastic covering which yields gently as it imparts its own softness to the tones of the instrument

If strings are not carefully selected, regulation of a violin is impossible. Choice should be made of

THE Royal with several threads, are never very clear. If the THE KING OF THE ORCHESTRA, Family of the bridge and sound-hoard are weighted with thick strings, vihration will be checked, and the richness of tone due to the mellowness of wood and delicacy of construction will be lost. Strings covered with silver wire are soft and suited to old instruments; those covered with copper or copper-plated wire have powerful sound; those of mixed wire prevent a tendency to rise in pitch; a disadvantage common to all covered strings. The modern violin is heavy in wood; it needs constant use to wear down its crude-

ness, and, therefore, finds merit in heavy strings. For high finish and purity of tone, Italian strings are best; next rank those made in Saxony, and third, those manufactured in France. The larger sizes of these last are good, but the smaller are not durable. English strings are cheap and uneven. Italian string manufacture is carried on in the open air, the heautiful climate doing the work that in less genial countries must be effected by artificial means. Strings are made mostly from the intestines, not of cats, but of sheep and goats; the best, from those of lambs.

Giuseppi Tartini, the great violinist, who, in the seventeentb century, founded a school for the violin at Padua, said to his pupils:-

"Remember always that each string of the violin has an entirely distinct tone-color. The chanterelle (first string) has warm, piercing, vibrant accents,



STRADIVARIUS' HOUSE AND SHOP.

which lend intensity of expression to the melodic phrase. The second string is not so hiting as the chanterelle, but excels in suave ideal interpretations. The third string is distinguished by incomparah'e sweetness. The fourth string is a contralto voice, with powerful timbre."

Gaspard di Salo, of Brescia, is the first name on the roll of the violin makers who, in the fifteenth, sixteenth, and seventeenth centuries, raised a rude craft to an art so perfected that modern makers have found nothing to do but humbly imitate, so far as known, the processes of the great masters. The Amatis transferred violin making from Brescia to Cremona, where, in 1644, was horn Antonius Stradivarius, immortal master of violin makers,



STRADIVARIUS' LABEL

Stradivarius was tall and thin. On his bald head he always wore a white wool cap, helow which hung a fringe of silver bair. Over his clothes was an apron of white leather, and, as he was always working, his those of uniform thickness. For E strings, take the costume never varied. To Stradivarius, the whole most transparent; seconds and thirds, heing spun natural world was hut a vast workshop for the pro-

duction of perfected violins. The great forests on the hillsides, maple, pine, and willow, grew admirable wood for violins. Sheep and oxen were good for food, but the really important thing ahout these animals was, that they yielded violin strings.

The golden period of Stradivarius's life began at fifty-six, when, abandoning the methods of his master. Nicolo Amati, he originated the instrument known as the "long Strad.," any authentic specimen of which now readily commands some thousands of dollars.

The great craftsman was sixty-two years of age when he made the "Dolphin," the chef-d'œuvre of all violins, so named from the richness and variety of tint given by its wonderful varnish. The model of "the Dolphin" is perfection in solidity of construction and delicacy of finish. A genuine "red" Stradivarius can readily he recognized by its soft, velvety wood, the varnish just half-worn off the back in rough triangular form.

Amati, Stradivarius, Guarnerius, Stainer, Bergonzi, were not content, as they lahored in their workshops. with mere golden reward for their imprisonment of the soul of Ariel in exquisitely marked woods, molded into lines and curves of exquisite grace, and varnished with liquid gold. Each struck out holdly in an original line of his own, and thus attained for his violin a standard of excellence which is acknowledged by the enormous sums of money given now by connoisseurs for a violin which can affirm a pedigree from any of the great artisans of

TARTINI THE PADUAN.

Giuseppe Tartini, whose scientific method drew students from all Europe to the "School of the Vio-lin," which he established in 1728, at Padua, was born of noble parents, in 1692.

Young Tartini studied law at the University of Padua, fell in love with a city maiden, was cast off hy his enraged parents, fled to a monastery at Assisi, where, kindly received by a friar who was a relative, he devoted himself to study of the violin. Of the hourgeoise wife no more is heard, until after some time Giuseppe became reconciled to his family, and the couple settled at Venice. But it was while with the friars that, as Tartini himself relates:-

"One night I dreamt that I made a contract with the devil. Taking up my violin, I said, laughing, 'Does your Satanic Majesty play this instrument?' "I am not, perhaps, so skilful as you, good youth;

hut I am able to pick out a tune.' "The Evil One took the violin, and played a solo,

so weird, so beautifully executed, with such taste and precision, that I gasped with delight, and thus, hreathless, awakened!

"Instantly I strove to reproduce and write out the exquisite sounds I had just heard, and thus arose the Trillo del Diavolo, the hest of my compositions, but so pitiable, compared with the sonata of my dream, that if I had had any other means of livelihood, I would have dashed my violin to bits, and abandoned music forever!"

Tartini's pupils, when studying this composition, always found its difficult passages of double shakes, "diablement difficile," The Trillo del Diavolo is to this day a favorite concert piece.

Tartini chose Venice as his home that, with Veracini, the director of the Conservatory in that city, he might work out the theory of the bow in the teaching of the violin; a theory which has never since his day been improved upon or altered.

It was while absorbed in this study that Tartini discovered the "phenomenon of the third sound," the nature of which he develops in his "Treatise on the Science of Harmony." The effect known as "the third sound" is the sympathetic resonance of a third note when the two upper notes of a chord are played in perfect tune.

"If you do not hear the bass," said Tartini to his pupils, "the thirds and sixths which you are playing are not perfect in intonation,"

Up to the time of Tartini's arrival in Venice, he had not attempted intricate effects by management of the bow. Like all violin-players, he merely fixed correctness of intonation with his left hand, while the action of the right, bowing, embodied in sound his ideas and emotions. By making the stick of the bow elastic, Tartini gained the lightness, firmness, and length of sweep, the flexibility, and brilliance, that were at once the admiration and the despair of his pupils. His rules for development of the swift certainty of wrist movement, which assures an ex-

THE ETUDE

ecution enabling the player to follow out the slightgan a solo with great force and brilliance. est gradations of tone, to mark all accents, and to The old master leaned from his high-backed chair:

execute legato, staccato, saltato, and arpeggio pas-

ner of holding, balancing, and pressing the bow

shall seem to breathe the first tone it gives, which

"This effect is gained by laying the bow lightly

upon the strings at the first contact, then gently

pressing, which, if done gradually, can scarcely have

too much of force given to it, because, if the tone

is begun with delicacy, there is little danger of ren-

"Of this delicacy of first contact, you must gain

command in every situation and part of the how, at the middle, as well as at the ends. The first exer-

cise should be in swell upon an open string; the

second string, for example. Begin pianissimo; in-

crease by slow degrees to fortissimo; diminish to

the pianissimo with which you began; all in the

same stroke of the bow; with motion of the bow

at different times. This is the most difficult, most

delicate, and most essential study in all practice of

the violin: but as a result every degree of pressure

upon the strings which may be demanded for inter-

pretation will become easy and certain of execution.

of wrist, demanded for velocity in bowing. For this,

practice daily such allegros as entirely move in six-

teenth notes. Be careful to play these notes stac-

cato, separate and detached, with a little space he-

tween every two; they should he played as if there

point of the bow; then, with that part which is between the point and the middle. At times the

allegro should he begun with an up-how; sometimes,

also, with a down-bow, avoiding temptation to con-

"To acquire velocity of execution, the student

should be accustomed to skip over a string hetween

two quick notes in divisions. Play thus every day,

study any violin part, playing upon the half-shift;

that is, with the first finger upon G, on the first

string. Keep on this shift, playing the whole piece

without moving the hand from position, unless A on

the fourth string be wanted, or D on the first. In

such a case, return instantly to the half-shift, with-

out moving the hand down to the natural position.

You must continue such practice until you can easily

execute at sight upon the half-shift any violin part

to the whole shift, and when you have mastered this

position, advance to the double-shift, with first finger

upon B on the first string, then pass to the fourth

position of the hand, making C with first finger upon

the first string. This completes a sort of scale, and

"The third essential to the violin-player is the

"Practice the two notes succeeding each other,

slow, moderately fast, and quick. Begin with an

open string; sustain the note in a swell; hegin the

shake very slow, increasing quickness by invisible

degrees till it becomes presto. If once you are able to make a good shake with first finger on an open

string, you will soon succeed with second and third

fingers. The fourth, or little finger, you must prac-

As director of his violin school, Tartini spent the

last half century of his life at Padua, where the

greatest violin composers and virtuosos of the time

journeved to seek instruction from the greatest

adagio player in the world. For, at the age of fifty-

two, Tartini made a great change in the nature of his

performance, suppressing mere technical skill in fa-

Pugnani, composer and violinist, held in great

esteem throughout Europe, traveled from Paris to

"Play for me, if you will be so obliging," said the

Pugnani tucked his violin under his chin, and be-

vor of grace, delicacy, and hreadth of expression.

Padua, and was kindly received by Tartini.

tice with special care, it being the weakest."

gives entire command of the fingerhoard.

"After this, advance the hand on the fingerboard

"For the fingerhoard, or carriage of the left hand,

"Care must he taken to practice first with the

"Next must be acquired the light, pulsating play

"Practice this for at least one hour daily, but

dering it later coarse or harsh

equally up and down.

was a rest after every note.

stantly practice one way.

not intended as a solo.

making of a good shake.

and ex tempore in every key.

should not proceed from friction, nor percussion.

every violin student.

sages with ease and certainty, are of present value to

"Too loud, my friend; too loud!" he exclaimed, holding Pugnani's wrist.

Again the virtuoso drew his bow across the "Your practice," declares the master of the Paduan strings; a hreath, a mere whisper of sound, suggested school, "should, at first, be confined to the true manthe former passage. "Tut, tut! Too soft, my good friend; too soft!"

lightly, but steadily, upon the strings, so that it cried the old man, irritably, "Teach me, my master; teach me!" exclaimed the

artist; and Pugnani began his musical education afresh, solely to acquire Tartini's method of a commanding sweep of the how.

In 1770 Tartini died, mourned by all Padua, In his last days he said of himself that he never made any real progress in music till he was thirty years



PAGANINI'S GUARNERIUS VIOLIN.

old, and achieved no true harmonious insight for twenty years later.

PAGANINI, THE WIZARD,

A great night at the Grand Opera in Paris, in spite of the entertainment's being a concert and not an opera. Boxes and stalls, filled with glittering occupants; galleries, a fringe of eager faces; every ear straining through dense silence; every eye fastened upon the stage, upon which a dark figure has glided, as if from some under-world.

It is a tall-skeleton-like figure, in full eveningdress, black trousers draping the thin legs, the long arms hanging awkwardly. In one hand a violin, in the other a bow, both almost trailing the boards as the man comes forward, his progress a series of painful contortions, by way of salutation to the audi-

ence. His hair is long, tousled, black; his narrow, livid face corpse-like, as it comes within the footlight glare; the meek, heseeching, half-animal gleam of brilliant dark eyes, from half-closed eyelids, stirs in the waiting Parisians a desire to laugh, checked hy an impulse of pity.

The man puts his violin to his chin, and, literally, strikes a single note from the strings, setting the orcbestra off into a prelude of amazing force and vivacity. As the final chords cease to reverberate, the violinist hegins with a soft streamy note of celestial quality; then, with three or four whips of the bow, he elicits from his instrument points of cound as bright as store

The player's eyes sparkle, his long, hony fingers are flexible as "a handkerchief tied to the end of a stick;" his feats of execution are indescribable, free, as if conceived at the moment! But Paganini's is no trick-playing; his limitless execution is no wizardry, hut the result of hard work, study, and thought. His tone is thin, and charged with a vihration, but it is of absolute purity. Single and double harmonics; simultaneous pizzicato and how passages; staccato effects; double notes; triple notes; wide intervals; executed with unerring precision; and, withal, such melting tones, that kiss and pout, and kiss again, and, hlending in ecstatic union, die of bliss!

But now rise sounds of demoniac power. Faint cries of anguish and discordant screams from depths where is no gleam of hope for tormented souls. Then, over all, the triumph chorusing of the "Blessed" in passionate aspiration. It is as if some devil-power, subdued eventually by a celestial spirit of harmony, lies behind the wizard violinist's hand, to give such mastery of all styles of bowing, perfected by such exquisite nervous sensibility and musical genius.

A scream of astonishment and delight bursts from the audience: "Paganini! Paganini! Bravo, Paganini! Encore! Encore! Viva Paganini!" From a proscenium box a woman throws her

jeweled fan upon the stage. "Encore, s'il vous plait! Encore, Monsieur Paganini!" It is the Princess Pauline Borghese,

sister of Napoleon I. The violinist bows and stumbles awkwardly against the music-desk. The candles fall to the

floor. The uproar redoubles. "Encore! Encore! Viva Paganini!"

He strikes the string with the how; the chanterelle

(E) snaps. Laughter sweeps over the house. Again the how falls. The A string hreaks. A moan of disappointment arises; but the wizard violinist calmly improvises on the two remaining strings, a duo between a pair of lovers.

The beautiful Princess calls from her box: "Monsicur! Monsieur Paganini! You do such incredible things with two strings, that I'm sorry the D does not give way, that we might hear what miracle a sorcerer like you can accomplish on a single string!"

COMPOSITIONS FOR Violin and Piano By TH. HERRMANN (Composer of the celebrated "Berceuse"

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Catalogue containing Portraits of American and Foreign Composers of Violin Music sent free upon application. ARTHUR P. SCHMIDT

BOSTON LEIPSIG NEW YORK
120 Boyiston St. 136 Fifth Avenue

taking off the D. turns his violin into a monochord, and begins his immortal variations on the "Praver of Moses in Egypt," on the G alone.

He takes the baritone voice as written: then the soprano voice an octave higher; and leads into the major part with triumphant power. As he plays, artists, such as Mayseder and Boehm, sit with drooped heads and tearful eyes, annihilated. Says

"I should be lacking, not only in modesty, but deceney, if ever I played again in public."

But away up in the topmost circle, a shabby old man mutters to himself: "For thirty years I have not touched my violin, but I'll buy new strings, and have a go at it afresh, so that, ever so remotely, I may remind myself of Paganini's heavenly playing!" Cheering breaks from every part of the Opera House; men and women leap upon their chairs, shouting wildly; the gaunt, specter-like man bows, glides to the side-scene, and disappears.

Nicolo Paganini was born at Genoa, in 1784. His father, of humble station, loved music, and recognizing his son's phenomenal gift, bought a chean mandolin on which he taught the haby how to play Before the child was nine years old he played in public. original variations on the popular sir, "La Carmagnole," securing such approval that the father was stimulated to take the boy to Rolla, the famous vio-

Rolla lay ill in hed, when the poor father begged that he would permit Nicolo to play for him, and in a surly fashion growled refusal. Meantime Paganini, left in the ante-room, picked up a violin that lay on the table, and hegan to play from a sheet of Rolla's manuscript notes of a new and difficult con-

"What's that?" thundered the invalid master. "That's my eight-year-old boy, whom I've brought

to you for lessons"

"If your boy plays like that, I can't teach him. for he has no more to learn." But Rolla did give the young genius lessons in orchestration,

Young Nicolo's father became tyrannical to the verge of cruelty. He would force the child to practice ten consecutive hours on a difficult étude. Never were the practice hours less than twelve out of the twenty-four and finally so miserable was this life of incessant drudgery that Nicolo's one dea became to escape from his parent's vigilance. At last his father permitted him to play at a music festival at Lucca, and from that engagement Paganini never returned home, though he always sent his father a share of his sarnings.

He went from city to city, drawing crowds to his concerts, followed in the streets by superstitious mohs who awad by his weird figure and miragulous music, firmly believed that when he played, the Devil stood invisible at his elbow, and guided his bow. Paris, Vienna, Hamburg, all listened to, yet reviled. the wizard of the violin; but it was at Prague that he was refused permission to give a concert, until he printed and distributed in the streets a sworn statement from his mother that her gifted son positively was not the offspring of the Evil One.

Anything more wild, ruinous, and exhausting than the life led by Paganini between the ages of fourteen and twenty is impossible to imagine. To study furiously, to play in public divinely, to throw away the proceeds of several concerts in one single hour at the gaming-table; to love with facile extravagance of passion, this was the boy's rush along the broad path of destruction. The crisis came at Leghorn.

The morning of the day on which he was announced for a concert he gambled away his violin. In despair, he begged a French merchant, an amateur of local fame, to lend him an instrument. Monsieur Livron owned a Guarneri del Gesu, reported one of the finest violins in the world, and generously loaned it to the reckless Nicolo. After the concert Paganini, mobbed and jostled by throngs frantic with admiration of his performance, hurried through the streets to return the precious violin to its owner.

"never can I profane the strings your fingers have touched!"

It was upon this instrument that Paganini played at all his concerts. On concert tours, his luggage consisted of a shabby box containing the precious fiddle, and the violinist's jewelry and linen. But the Guarnerius was once in danger, Paganini, in curtains be drawn aside that he might see the

of Chance, and played away jewelry, watch, and money, until hut thirty france remained.

"I was determined," said the violinist," to risk my thirty francs, and, if luck failed to sell my Guarnerius, and go to St. Petersburg destitute, there to make a fresh start. The thirty francs shrank to three. Luck turned, my Guarnerius was saved, and the fright cured me of gambling!" And Nicolo used to add, quaintly: "Which I am now convinced is a pursuit degrading to a well-regulated mind."

At his death, Paganini bequeathed the Guarnerius to his native city, Genoa, where it now rests in a glass case in the Museum.

At Bologne when he was shout twenty years old aganini met the love of his life, a lady whose name lost, but whose charms kent the virtuoso cantive for three years in a lonely country house. There, Nicolo devoted himself to love-making, and to study of the guitar, that being the lady's favorite instrument, and finally returned to the world with twelve magnificent sonatas for guitar and violin.

Paganini lacked the conceit in his own powers so common in artists. He threw into his playing, Whim contrast reckless gainty frantic passion. He was dyspeptic, irritable, and eccentric to the verge of lunacy. He always talked to himself, when alone, but was taciturn in company.

Like all men of highly nervous organization, he was keenly sensitive to enjoyment and to suffering, also to all atmospheric changes. During a thunder storm, he would remain silent, his eyes rolling, his limbs twitching convulsively. As years passed, he laid aside youthful follies, becoming almost niggardly in habit, though generous on impulse.

On one occasion, Berlioz had just laid down his baton, after conducting his great Symphonie Fantastique, and was about to withdraw, amid applause from his orchestra, when a man, livid of face, fantastic of dress, syes aglow with incipient madness. dragged himself to the conductor's desk, threw himself on the floor, seized Berlioz's hand, and in villainous Italian-French patois, exclaimed: "Tou es

Next day Berlioz received a letter: "Messieurs Rothschild have orders to pay to Monsieur Berlioz at sight, twenty thousand france, as a feeble acknowledgment of the happiness which his genius has conferred on his sincere admirer. PAGANINI."

The sanest emotion of Paganini's life was his devotion to his little son, the undeniable proof of his affectionate association with the lady who was solo singer at his concerts. But after five years, Signora Antonia Bianchi's temper became so violent that if Paganini's professional career was to continue, a separation became ascessary. The virtuoso wrote

"Antonia was fearfully jealous! For instance one day I was writing a few appreciative lines in the album of a lady (a great pianists), when Antonia came softly behind my chair, read my few amiable words, snatched the book, tore it to pieces, and was so frightfully enraged I dreaded she would demolish

During Paganini's tour in England, he was named "the Vampire of the Violin, who comes to suck money from our pockets," by the very British public, who were periling their ribs in struggles for admission to his concerts. One of his triumphs was at Lord Holland's house, where he was asked for improvisation on the story of a son who kills his father, runs away, becomes a highwayman, falls in love with a girl who scorns bim, leads her to a rock, and jumps with her into an abyss.

Paganini listened quietly to the suggestion, then requested all the lights should he put out. So terrible was his interpretation of the motif that several ladies fainted, and when relighted, the salon looked like a hattlefield from the emotion of the listeners

The Wizard, however great his magnetism, always respected his audiences, asserting; "I grandi non temo e' li umili non sdegno." (I fear not the great, nor do I disdain the humble.)

Utterly ignorant of everything but music, of which "The violin is yours!" exclaimed Monsleur Livron, his knowledge was profound and exact, Paganini spoke no language but his own, yet during his professional tours he became the friend of most of the great musicians, painters, and poets of his time,

especially of Lord Byron. Death vanquished Paganini at Nice in May, 1840. On the last evening of his life, he asked that the

"Qu'a cela ne tiennel" replies the musician, and spite of good resolutions, was beguiled by the Siren moonlight. Silver beams flooded the room, and fell upon a portrait of Lord Byron. Paganini feebly motioned for his violin. Drawing a long note on his favorite sympathetic G string, a flash of enthusiasm lit up his face, and inspiration guided his hand. He illustrated the stormy, romantic career of Byron. Doubt, irony, despair mingled with cries of liberty and tumults of triumph, until the icy fingers refused obedisnce, and with deep sighing, the greatest violin virtuoso the world has known sank into his deathswoon,-Gordon Pounter.



"THE LAST HOPE."

MR. GOTCHALK: "How did you come to take up music, Miss Strummer, may I venture to ask?" Miss Strummer: "Well, you see, I studied cooking, crocheting, and dressmaking, but couldn't seem to understand any of them, so at last I decided to follow up music'

At an operatic performance in New York two elderly women were conversing in loud tones white the orchestra was working up a fine crescendo, which, as it approached the climax, grew to tremendous proportions of intensity, then suddenly broke off into a delicious and startling pianissimo. At this point one of the women fairly roared out, "My daughter makes lovely pickles!"

PARTS HIS VOICE IN THE MIDDLE.-Singer (to amateur, who has been boasting about his musical achievements): "Do you know what I can do? I can sing two parts at once." Amateur: "You don't say! Well, that beats

NURSERY RHYMES (NEW),

Play a tune in six sharps, a bonnet full of keys, Four-and-twenty scales mixed as nicely as you

When the scales are practiced, the fingers seem to know

Just what keys they ought to strike, and then they seem to go.

I love little pussy, she sings in the night, And if I throw missiles I'll put her to flight; So I'll toss on my soft couch and lose some more

And pussy and I our fast friendship shall keep.

Teacher (patience-tried): "Why don't you listen? Cannot you hear those mistakes?"

Pupil: "I never could hear anything while I was eading, and if it is necessary to read, think, play, and listen, I give up. I thought listening was the teacher's duty, anyway."

Lady (at the inaugural ball, to Pan-handle Petc, who is impersonating General Disturbance): "Have you seen Carmen?

General Disturbance: "Yes, lady; me brudder's a conductor."-New York World's "Funny Side." Junior: "Do you like Bach?"

Senior: "That depends whether he's being played or played with."

THE SIMPLE LIFE.

ington Star

Said Mr. Sharp to Mr. Flat, "Your pitch is rather

"Indeed, and yours is rather high, that's why some hate you so." Said Mr. Natural, "Cease your strife, for neither of

The 'Simple Life' is all the rage, the natural is the

TRYING TO BE IMPARTIAL.—"Don't you object to the shouting of those children in the nursery?" "Not any more," answered Mr. Cumrox. "It sounds as good as some of 'Parsifal' to me."-Wash-

IN THE BLOOD .- Mrs. Maguire: "Tis Mary Aun O'Reilly thot's th' foine pianny-player intoircly!" Mrs. Clancy: Shure, an' no wondher! Isn't her Uncle Barney a pianny-mover?-Judge.

WOUBLISHERS NOTES

We will publish a new edition of two standard works of pieno studies One in the "One Hundred Recreations," by Czerny, and the other "Diabelli, Op. 149." The former is the four books published in one. For some reason or another Czerny's work never dies out: more of Czerny's studies are sold to-day than possibly any other writer of pianoforte studies. These "One Hundred Recreations" are among the first, and are suitable for almost any beginner after leaving the instruction book.

These four hooks will he bound in the style of the rest of the Presser Edition, and we will sell a copy postpaid for only 15 cents. This is less than the price that one book would be sold for in shest form. The edition has been revised and brought up to date,

The other book is the reliable four-hand pieces of "Dishalli On 149" with the trable next on five notes This also represents the four books bound in one. The pieces have been revised to suit modern ideas of phrasing and fingering. The book will be sold at the same price, 15 cents, postpaid. Cash must accompany the orders.

THE "Coming of Ruth," a cantata by Wm. T. Noss. has met with unusual favor with our natrons and this month will close the "Special Offer" for the work. All choruses and choirs who are thinking of getting up a short cantata for an evening entertainment, will do well to examine this one by Mr. Noss. We are offering a sample copy very cheaply. For only 25 cents you can have a copy sent postpaid. The regular price is \$1.00. Since we have published it a number of societies are enthusiastically at work in getting it up. This month will close the "Special Offer" for the work.

THE "Anthem Repertoire" is now ready and the special offer is hereby withdrawn. The advance copies of this work have met with a flattering reception and we predict a continued success. Whils this book may be regarded as a continuation of our wellknown "Model Anthems," it differs somewhat. The anthems are short, melodious, and suited to all occasions. Some of the best-known church composers are represented. The pieces are of moderate difficulty and well contrasted in style and character: there is not a weak number in the book. It is a great advantage to have such a number of effective and generally available anthems substantially bound under one cover. Although this book is no longer on "Special Offer" we will be pleased to send a copy "On Selection" to any of our patrons who desire to make an examination of it, and we cordially recommend it to the attention of all organists and choir directors and lovers of church music in general. It without doubt the cheapest book of the kind ever

WE will continue this month the "Special Offer" on the "Monarch Collection." This collection is similar in size and style to our well-known and suc cessful "Majestic Collection." It is for mandolins, banjos, guitars, and piano. This collection can be used complete for a mandolin orchestra or for any combination of the instruments. The arrangements are by J. J. Eberhardt, a well-known performer and teacher, and the banjo parts have been supplied by Paul Eno, also well and favorably known; altogether something unusual may be expected from this work. The pieces are bright and pleasing, and the arrangements are effective and playable, well within the range of the ordinary player. The whole set of six parts, comprising First Mandolin, Second Mandolin, Third Mandolin (or Mandola), First and Second Banios, Guitar and Piano, will be sent for 50 cents. postage paid, or one of the separate parts will be sent for 15 cents. The "Special Offer" will be continued during this month, after which it will be withdrawn Our customers who are interested in mandolin banio and quitar music need not look elsewhere for material for their work, either in playing or teaching, since we are able to supply all de-

in deference to a demand on the part of our patrons for a book of this sort, and its success has encouraged us to follow it with our new "Monarch Collec-

THE ETUDE fills the field of musical journalism just as certain well-known papers in the world of science, medicine, photography, public school education, etc., are known to do. No earnest, thoughtful teacher can be without the aid of a paper specially prepared for his needs. THE ETUDE keeps in touch with new ideas and teaching devices all over the world, and gets reports from progressive, investigating teachers everywhere. The well-informed, studious teacher is bound to have the advantage in the end, and THE ETUDE helps teachers to he wellinformed on all points of value to the profession. We are putting before the musical people a paper that helps the teacher, stimulates the pupil, and interests the music lover, thus widening the field for the teacher. Every home into which THE ETUDE goes offers opportunity for some teacher. We want our teacher readers to urge upon their pupils and their friends the value of a musical paper like THE Error A number of teachers now include a subscription to THE ETUDE in their season's instruction: others insist that pupils must read THE ETUDE. Every teacher can get from two to five punils to make a trial subscription. Send for our Premium List. It may encourage you to make an effort to secure a few subscriptions.

Wy call to the attention of directors and those who may have in charge the matter of arranging music for school exhibitions and commencements the fact that we have a large and well-selected stock of six and eight-hand music, cantatas, choruses, glees, part songs, etc., for mixed voices, male or female voices, easy as well as difficult. We shall be pleased to furnish a package of pieces for examination. Choir leaders can also secure a package of carefully selected anthems. Our new hook, "Anthem Repertoire," will interest every leader.

WE call the attention of directors of schools and conservatories of music to the course of study for singers that we publish: "The Technic and Art of Singing," by Frederic W. Root, the eminent singing teacher of Chicago. It is a comprehensive course, beginning with that most necessary thing, sight singing, a point in which too many singers are lack ing. The first book is "Methodical Sight Singing," in four parts, two of which are now published. This work is recommended for classes in sight singing in all schools: it is simple, and adapted to young pupils as well as to adult singers. The first book, in which vocal technic proper is taken up, is "Introductory Lessons in Voice Culture," Op. 22, which furnishes material for foundation work. The next work technically is "Twelve Analytical Studies," Op. 20, and in connection with it we suggest the high medium, or low voice edition, Op. 24, Op. 25, or Op. 26, respectively, of "Thirty-two Elementary Song Studies," which is the preparation for the singing of songs. To accompany this course by Mr. Root we recommend the "Standard Graded Course of Singing." by H W Greene consisting of four books each ren resenting the material the average pupil can cover in one year in the way of vocalises. These have been selected with the utmost care from the works of the best composers for the voice. On account of the careful and logical arrangement by Mr. Root and Mr Greene combined, they offer a fine course for schools and conservatories desiring to use a graded course in technical and artistic work, the completion of which justifies the granting of a certificate. We shall be pleased to send the full course to any teacher for examination with a view to including it in the published curriculum of vocal study.

WE want all the thousands of new readers of THE ETUDE to become acquainted with our Order Department and to know that we are conducting the largest mail order music business in the world. Our business has grown to enormous proportions, simply as a result of our proven ability to meet all kinds of musical wants with prompt, intelligent and courteous service. Our discounts to the musical profession and our terms of settlement are extremely liberal. If you are a teacher, and wish to take advantage of

mands. The "Majestic Collection" was gotten out our facilities for supplying your wants, write for our catalogue. The question of music supplies for your pupils can be greatly simplified through our "On Sale Plan," full details of which will be sent upon application

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A HINT IN ORDERING MUSIC.-In sending for our sheet music do not take the trouble to write out the titles. Order by number, only, mentioning "Presser Edition." The number can always be found on the first page of every piece, upper left hand corner. Also in our catalogue. Every teacher should have one of our latest catalogues for reference. Our own sheet music is kept numerically on our shelves. It will save us time if you give us the number and may make a difference of time in your receiving your

All cheap classical editions of Litolff, Schirmer Library, Peters, etc., are kept according to numbers, on our shelves. It is only necessary to mention the edition and number. In ordering any of the cheap editions this will be a convenience for you and also for us, if carried out,

In another part of this issue will be found the advertisements of quite a number of schools who intend holding a Summer session The Summer school is becoming more and more a factor in musical adugation It halps the teacher to refresh his knowledge during his vacation, and prepares the student for the Fall session.

Several schools and teachers transfer their operations to some resort during the Summer months, and thus spend a very pleasant and profitable season. They remove their studio, as it were, to some watering-place, where teachers and advanced pupils can come for both study and recreation.

There are still two more months' issues of THE ETUDE in which it will pay those schools and teachers who intend holding classes during the coming Summer to advertise this fact to those who are most interested. A fair-sized carefully written advertisement in the May and June issues of THE ETUDE will greatly increase the membership of any Summer school

Exceedingly low rates are offered for this class of advertising. We should be pleased to quote these rates to any school or conservatory who may be in-

SEND for the new ETUDE Premlum List, revised and added to, with an illustrated sheet of a number of the more popular articles which we give, enclosed with it; altogether a rather attractive little book. It gives a condensed account of THE ETUDE, its aims. contents, etc., talking points, facts to use in solicit ing persons to subscribe, and thus earn, in a very easy manner, some of the many valuable books and articles, musical and otherwise, which we offer to those sending us subscriptions. Every mail brings us words of recommendation of the value THE ETUDE has been in some particular case; of the inspiration to some student; of the great value of the music printed with each issue to the music

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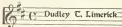
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The New Premium List contains other matter of value to ETUDE readers. Let us send it to all.

THE appearance of our new catalogue called "Guide for the Teacher" was considerably delayed in the printing. It has now been sent out to all who have applied for it. We shall be pleased to send it to anyone interested in a thematic list of good teaching pieces for the piano. The illustration of the composition or set of pieces is a whole page reproduced in small size, of almost as much use in selecting material as the composition itself would be.

We are also working on a new classified catalogue just now, of which particular notice will be given next month. Since our catalogue has grown to its present size, a well classified list of songs, octavo, etc., etc., has become a positive necessity to our patrons and to ourselves.

EVERY teacher and every student of music who wishes to be well-informed needs a good dictionary of music, containing full explanations of terms, and sketches of musicians. Grove's "Dictionary of Music and Musicians," the standard work in the English language, is now undergoing revision, the first volume only of the new edition being published. As there will be an interval of nearly a year between the publication of the remaining four volumes, it will be at least three years before the complete work is ready. Meantime the original edition is out of print. We are glad to be able to offer to our readers the best and largest one-volume dictionary of music that can be had in the English language at a price that makes a most valuable work within the reach of anyone. Riemann's Dictionary, which is brought up to within a few years of the present time, containing about 1000 pages, can be purchased for \$4.50 retail. Teachers can secure the work at a discount by sending to us. We shall be pleased to send the book to teachers, schools, and conservatories for examination. It will make a fine nucleus for a good working musical library.

WE are about to publish a new collection of short pieces by Anton Schmoll, unusually available and attractive, and similar to a previous collection by the same composer, entitled "Studies and Study Pieces," They are about the same in grade of difficulty. These short pieces may be used either separately as recital or teaching pieces, or for study purposes in progressive order. They are melodious, well contrasted and beautifully made, the work of a leading French teacher, and have been carefully edited with a short explanatory text to each by Frederic S. Law. Teachers who seek variety in their work should not fail to procure a copy of this book, the uses of which are manifold, and well calculated to aid in keeping out of a rut. When there is such a wealth of teaching material on hand it is never necessary to keep working away at the same old studies and pieces. These little numbers by Schmoll offer pleasing variety that will be grateful to both teacher and pupil. The special price during this month will be 20 cents, postage paid, if cash accompanies the order.

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I am very much pleased with the books you sent me, especially the "Reed Organ Method," by Charles W. Landon. It is the only thing I ever had for the organ that suits me.—Miss E. Vincent.

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MME. ADELINA PATTI celebrated her sixty-second birth-

A CONTEMPORARY announces that George Henschel is to make his home in Boston. WILLIAM HOLLINGSWORTH, the English glee composer, died February 21, aged 75 years.

CHARLES SANTLEY, the eminent English haritons, has just completed his seventy-first year. SIR A. C. MACKENZIE has written a "Canadian Rhsp-gody," hased on Canadian folk-songs.

THE New York State Music Teachers' Association will hold its next meeting in June, in Rochester.

NINETY sculptors are competing for the honor of designing the monument to Verdi to be erected in Milan. A MEMORIAL TABLET to J. S. Bach has been erected in the new church at Arnstadt, where the great composer was organist as a young man.

GERMAN papers mention a new tenor, Hans Nicians, who has just received a three years' engagement at the Ducal Opera House in Dessau.

AGUSTE ACANTHE BOUDOURESQUE, a former favorite French opera bass, who sang in this country some years ago, died at Marseilles, January 21. ANOTHER series of Bach concerts will be given during Lent, April 12, 13, 14, at Bethlehom, Pa., by the Bach Choir, under the direction of Mr. J. Fred. Wolls.

JENO HUBAY has dedicated a new violin concerto to Arthur Hartmann, the young American violinist, who is now in Europe, where he has won great success.

A GERMAN choral organization, "Musica Saora," of assel, has given, since 1885, about fifty concerts, covering to colesiastical music from the twelfth cenury on. A THREE days' Handel festival has been planned for April, 1906, in Berlin. Jeachim, Siegfried Ochs, and Georg Schumann have algnified their willingness to assist.

A EUROPEAN paper says that Sardou has agreed to write the book of an opera for Mascagni, a historical drams, the scene of which is to be in Venice, time of the Rensissance. AT a sale of old Italian instruments in London, in January, an Amati viola (1619) went for \$230; s Vuillaume violin, \$290; a "Strad." (dated 1714), \$1500; an Andress Guarnerius (1682), \$225.

A MUSIC trade paper says that 85 per cent. of the marketed lyory comes from the "cemeterles" to which elephants have long resorted, which store of buried ivery is heing dug up by traders.

A MODERN building has been erected on the sits of the Schwarzspanierhaus, Vlenns, in which Beethoven spent the last years of his life. A medallion has been placed on the front to commemorate Beethoven.

MR. HENRY T. FINCK, musical critic of the New Yerk Evening Post, and a valued contributor to THE ETUDE, will deliver a course of lectures on the history of music, at the Marter School of Music, Brooklyn.

THE ROYAL Library at Berlin has recently cemt lote posession of a valuable Bach collection, containing, amoog other things, 300 centratas, a "Passion" according to St. Luke (apocryphal?), instrumental works by Sebselse and C. P. E. Bach.

Bunner, the celebrated musical historian, was organized a little town in England, at one time. A note in the town records for 1783 gives the salary voted to him as twenty pounds (\$100), "as an encouragement for him le remain and teach musicals in this town."

Femain and teach Musses in time town.

DURING the eeaan of 1904-1905 the Pittaburgh Symphoy
Orchestra, Emil Paur, conductor, will fill a number of eaggements in other cities. We note nine in Ohio, three in
Michigan, alx in New York, five in Pennsylvania, four in
Illinois, one in Wisconshi, and sleven in Canada.

Fon the building of a new court theatre in Weimer the municipality has a voted \$75,000; the government, \$15,000 purse, \$150,000 and the Grand Duke, from his property of the form of the first the form of the first the first the form of the first t

VAN DYCK, the opera tenor, is interested in the building of a special Wagner theater at Ostend, Beigium. He is planning that opening of the house next June, so announces a four of four Whelminger cycles shere in the track of four Whelminger cycles along the control of the con

"THE CREEKENFOC CLUB," of Lexington, Ky., offers a gold modal for the best musical setting of an "ode is W. C. Breckenridge, of the W. C. Breckenridge, of the W. C. Breckenridge, as submitted to five competent judges, Address that the M. C. C. F. Crexton, Musical Director, Composers, My., who will turnish copies of the text be composers.

A WEALTHY munic lover of Los Angeles, Cal, his of-dered a 10,000 art Steinway piano, and a 11,500 pige of the control of the control of the control of the execution in private music hall. There is no reason with seven and the control of the control of the control of the struments and control of the control of the control of the struments and control of the control of the control of the struments and control of the control of the control of the struments and control of the control of the control of the struments and control of the control of the control of the struments and control of the control of the control of the control of the struments and control of the control of

THE eminent musical scholar, Arrey von Dommer, diel photology is, in Germany, at the age of 77. He was for bloom of the desired of the legislation MR. EDWARD DANNEUWHER, Dinnist, teacher, and writer, died in London, in February. It was ignerit through his influence and carmestness that Wagner's multipaired footbold in England; he was one of the tedfins THE ETUDE

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members of the Wagner Society. Although a German by hirth, he went to London as a young man and lived there since 1863. He was author of a work, "Wagner's Tenden-clea and Theories,"

ciea and Theories."

It his annual report to Congress, the Librarian of ConIts his annual report to Congress, the Librarian of ConIts his annual report to Congress, the Librarian of ConIts his annual report to Congress the Congress of Congr

1904, numbered sa, ce.

ALMOND the later works composed by Frederic Fleid
ALMOND the later works composed by Frederic Fleid
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Loo R. Levis, Tufus College, Mass.
THE Ellevest Annual Music Pestival of the South AttacTHE Ellevest Annual Music Pestival of the South AttacTHE Ellevest Annual Music Pestival Pes

MARPERO New Hollards and Statement of Statement and Marketing the well known Exprisologies, has written a work of Capture of Exprisologies has written a work of Exprisologies and the work of the property of the statements. We note the followings: "The banjo is attrictly evolved from a prehistoric type, and the word attrictly evolved from a prehistoric type, and the word wey similar to be modern instrument. At Alexandria the earliest forms of musical notation were discovered, and notes in harmonic pairs." A very interesting book by this same author is "Life in Ancient Expris and Assyria," public by Applicant, it contains a references to music.

STANDARY APPRICE. It CONTING PREPARED to MEM.

ST. JAMES' HALL, for years the popular concert half and the popular concert half was prepared by a new structure. St. James' Hall was opened hard has 18.8. The following year Mr. Chappell started was prepared by the preceding concertaint operated in this hall. The preceding concertain expected in this hall. The preceding concertaint expected in this hall. The preceding concertaint expected in this hall. The preceding concertaint expected in this hall. The preceding concerts on the preceding concerts on the preceding concerts on the other hall was preceded by the preceding concerts of the other hall and the administration of the preceding concerts of the other hall and the administration of the preceding concerts of the other hall and the preceding concerts the preceding control of the preceding concerts the preceding the prec

each to feet.

THE following ancedote about Rubinstein will interest our readers: In 1802 the virtuous gaid a visit to some our readers: In 1802 the virtuous gaid a visit to some our readers. In 1802 the virtuous gaid a visit to some our readers of the readers of the virtual sources of the virtual sources of the virtual sources way from the house, and here Rubinstein retired early way from the house, and here Rubinstein retired early no pass through the wood, and heard strains of plan playing such as he lad never heard before. He spread the pass through the virtual sources of the spread the readers of the virtual sources of the spread the spread that the virtual sources of the spread the virtual sources of the spread that the virtual sources of the spread that the virtual sources of the spread to the virtual sources of the gratic contrate and the virtual sources of the gratic contrate and virtual sources of the virtual sources of virtual sources of the vi

A PROGRAM novely is a solo played on the centra-hase or, as it is commonly known, the double bass-vicini solo, however, was the feature of a recent concern given both, bowever, was the feature of a recent concern given that even in these days of victuosity few contra-hase players and the contra-hase players of the co

QUESTIONS ANSWERS

R. O.—The key of B sharp major is not in practical use. No composer would think of writing a piece with twelve to the composer with the composer will be the set of C. The relative minor tonic to B sharp major will be the sixth of that scale G double sharp; the leading note to that scale would have to he F triple sharp.

W. B.—Fromiaent plano teachers of Berlin are Xaver and Philipp Schargenka, Leopold Godowsky, Conrad An-serte, Berlin Schargenke, Contact and Schargenke, Schargenke, Nicklass-Kempner, Rothmübl (opera tenor), Goldschmidt; Mme. Lilll Lehmann and Etelka Gerster, the renowned opera sopranos, also take a few pupila

opera sopranos, ancar a rew purpose.

L. M. R.—Pieces of the character of those you mention
and other popular compositions in dance rhythms seem
brilliant and showy at first hearing, and generally enterials
the average audience, but they are not adapted for use in
teaching, as the awoved purpose in their composition was
not educational, but more entertainment. They are in
vogue for a year or two and then the public tirps of them.

There is no reeson why you should not play such pieces when requested to do so hy your friends, but if you want to better your playing you must have a higher grade of

C. G. C.—We regret that we have at hand no complete biographical sketch of Frances Allitsen, the English song works, but find only a few lines. This ECROPS for April, 1992, contained a sketch that may be helpful to you. We atill have a few conies on hand.

atill have a few cooles on hand.

L. A.—I. fix word Ettude in pronounced ordinarily as if applied "systed," the French pronounce it with a short process of the process of the process of the state of the process of th

S.—The term "dad" or "dadd" as wed in a social respective for the second respective for the second respective for of choice of a less desirable name; the latter terms might not sut the meter or the spirit of the text; besides there are some sections of England where the text second respective for the second respective for the second respective for the section of the second respective for the second respective for the section of the second respective for th

E. G. H.—In singing a trlo, soprano, tenor, and hass, we advise that the lady stand between the gentiemen, the bass heing near the bass side of the piano rather than the treble. being near the boss side of the pinne rather than the trables.

E. P.-I. Tree sonatas for viola are the "Keutzer," Op. 47, by Bethoven: Op. 13, G. Major, by Rubinstein; Op. 47, by Bethoven: Op. 13, G. Major, by Rubinstein; Op. 18, by Chopin, Op. 50, containing the "Funeral Marcha" a modern of Chopin, Op. 50, containing the "Funeral Marcha" a modern of the Chopin of the

compass as well as the quality of voice.

E. T.—I. Per an answer to your first query, as to this process of the process of the

pupils to great advantage.

M. H.—There are various fingerings in use for the scales that, up-to-date manner in the "School of boutle-order," by F. Phillipp, the well-known F. Frecht tender and pannet to the "School of boutle-order," by F. Phillipp, the well-known F. Frecht tender and pannet and the school of the school of

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one eats, but the quality.
"In a few weeks I was able to go back to my old business of doing clerical work. I have continued to eat Grape-Nuts for both the morning and evening meal. I wake in the morning with a clear mind and feel rested. I regained my lost weight in a short time. I am well and happy again and owe it to Grape-Nuts." Name given by Postum Co., Battle Creek, Mich.

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TEACHERS' ROUND TABLE,

(Continued from page 141.)

of labor characterizes the preparation of the house dress, for instance, and the one to be worn before company, is noticeable as one result of this plan. It also corrects an error that is so prevalent in the minds of most students, namely, that studies and all technical material are dry and like bitter pills, which are only imposed upon them for much the same reason that medicine is given to the sick. While it may be admitted that benefit may result by faithfully following the physician's directions, yet the bitterness is present, nevertheless, and in piano study the result of this error is a complete divorcement of the thought of music in technical material. The result of the foregoing plan has been to dispel this notion, and students are won to a practice of etudes because of a genuine interest in them. In some such way as this only can good work be secured, for a student forcel to work on anything against his will derives only a small percentage of benefit from such practice.

Pictures as a Source of Inspiration in the Study of Music

We know there were some composers, notably Liszt, who were influenced in their composition by great paintings, so why cannot we, as teachers, find inspiration in our own work by the study of the masterpieces of the other arts?

I spent some years teaching in a small town, and during that time gave but little thought to the art of painting. While visiting in the nearest large city I attended an art exhibition, and was much impressed by one picture, so much so that when I returned to my work I tried to make my pupils see and feel something of what I had seen and felt. I began telling my little beginners, who were working on Schumann's "Joyous Farmer," of the picture I had seen of the peasant in the fields, his wife coming to greet him at the close of the day, the glow of the setting sun, the quaint garb of the peasant, the simple joy and bappiness depicted. How the little ones smiled over it all, and the drudgery over that piece of music became no longer a drudgery, but an endeavor to paint in tone colors that wonderful picture. At the great World's Fair during the past summer, did any one of us feel the connection between the great works of art and those of masters of music? Did Corot's "Gray Day," with its subtly delicate and misty atmosphere, suggest a certain pre-lude of Chopin's? Did Whistler's subdued, somber coloring suggest the depth and repose of a Schumann "Nachtstück?" Did the delicacy and fineness of Burne-Jones suggest the clearness and delicacy that one feels in a Mozart sonata? To me there is an intimate connection between the arts of poetry, music, and painting, and it is an encouraging thought that we as teachers do not need to wait until our pupils have reached the higher grades of music study before we can begin to make them feel the influence of ideal beauty. If we can only combine some poetic thoughts with the drudgery of their scales, wrist work, etc., what an aid it is in giving us cheerful, happy pupils, and lifting us out of what would be otherwise colorless lives. Try to make children see a connection between being careful and clean in music, and being careful and clean in other things. Bring out and develop them along all lines. I bave in mind one 12-year-old boy, who, if he strikes a note harshly, says, "that sounds like an ugly dog barking." Even discords suggest something outside of music to him. He paints pictures always, sometimes beautiful, sometimes ugly, ones. Let us then teach our pupils something of the lives of our great painters who have left great pictures, and thus gain in breadth of mind and soul for ourselves and those entrusted to our care.-Mrs. Harriet Webster.



ew Qublications

A HANDBOOK TO CHOPIN'S WORKS, By G. C. ASHTON JONSON. Doubleday, Page & Co.

This book is designed for the use of concert-goers pianists and pianola players and is a kind of guidebook through the "Thoughtland and Dreamland of Chopin's Kingdom," to quote the author. The special value of the book consists in the brief account of each composition, its relative place among Chopin's works, its distinguishing features, notes of any special point of interest attaching to it, with an epitome of the comments and criticisms that have been made upon it by all the great writers, critics, biographers and virtuosi who have discussed Chopin and his works. In addition there is a short sketch of Chopin; also a bibliography. A valuable work for pianists, teachers, pupils, and musical clubs.

THE FIRST PRINCIPLES OF PLANOFORTE PLAY-ING. By Tobias Matthay. Longmans, Green & Co. Price, 75 cents.

This work is an extract from the author's exhaustive book, "The Act of Touch," which was noted some months ago in THE ETUDE. The present volume is designed for school use, and includes two interesting and new chapters, "Directions for Learners" and "Advice to Teachers." We can recommend this as a most scientific yet withal practical and easily comprehended discussion of the conditions attendant upon playing the pianoforte; it is admirably adapted for the earnest, inquiring teacher, and especially for the student who may for one reason or another be compelled to do without a teacher. The "Directions for Learners" will be very helpful to such students. Teachers owe it to themselves to keep posted on the literature bearing upon the subject of piano playing. The author of this book is a well-known London teacher and a member of the faculty of the Royal Academy of Music,

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The name of the author of this work is familiar to our readers as a frequent contributor to the columns of THE ETUDE, and we are glad to see this volume in which his course of popular lectures, is put in permanent form. Dr. Hanchett's public work, as planist, lecturer, and specially as an educator, is known in all sections of the country. The present volume makes his work accessible to all, not limited to an audience here and there. Quoting from the preface is a good way to show Dr. Hanchett's aim and the scope of the book. He says: "To give an idea of the reasons which prompt musical critics to approve or to disapprove of compositions, it is designed to emphasize the distinction between the real study of music and the study of the arts of playing and singing which has so long been mistaken for it. It aims to supply such information as should make concert-going more satisfactory, listening to music more intelligent. Technicalities have been relegated to the background as far as possible. The ability to understand musical notation is all that is presupposed of knowledge of the art. Some of the chapter heads are: "Art of Music," "Materials of Music," "The Germ of Music," "Form Building," "Classical Music," "Romantic Music," "The Test of Musical Worth." We can heartly commend the book to teachers, students, amateurs, and especially to members of musical clubs, and teachers who have study clubs composed of the older and advanced

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	19
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MATTEL Tourbillon, Grande Valse, A flat Wolff	2 2
MENDELSSOHN. Midsummer Night's Dream, .	
MAT18. TOUDING, Grance vases, A sa	2 7
- Op. 95, Ruy Blas, Overture	2 7
— Spring Song	10
- War March of the Priests/ansen	I 2
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MOZART. Magic Flute, OvertureBurchard	2 0
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NICOLAL Merry Wives of Willdsor, Overture	2 2
MILDIE, Op. 19, datop de Concert MOSZKOVSKI, Op. 15, Serenata Blane MOSZKAT, Magic Flute, Overture Burchard NESVADBA, Op. 7, Loreley. Burchard NICOLAI, Merry Wives of Windsor, Overture. Enke RAFF. Op. 174, NO. 6, Polka Brissler — Valse Impromptu a la Tyrollenne. Herbert	1 2
- Valse Impromptu a la Ayrollenne	1 7
ROSSIMI. Barber of Seville, Overture. André — Barber of Seville, Fantasy. Alberti — Semiramide, Overture Burchard	1 2
Barner of Seville, Pantasy	
— Tancredi, Overture	27
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